

DOCUMENT RESUME

ED 212 365

PS 012 626

AUTHOR Stafford, Chris; And Others
TITLE Say That You Love Me...: A Teacher's Guide to Appalachian Awareness.
INSTITUTION Cincinnati Association for the Education of Young Children, Ohio.
SPONS AGENCY Appalachian Community Development Association, Cincinnati, Ohio.; National Association for the Education of Young Children, Washington, D.C.
PUB DATE 79
NOTE 210p.
EDRS PRICE MF01/PC09 Plus Postage.
DESCRIPTORS Annotated Bibliographies; *Cultural Awareness; *Cultural Background; *Day Care; Early Childhood Education; Information Sources; Instructional Materials; *Preschool Curriculum; Teaching Guides
IDENTIFIERS *Appalachian People

ABSTRACT

This collection of articles provides a resource guide for teachers concerned about developing a better understanding of Appalachian culture and a more effective involvement with Appalachian children. The intention of the guide was to make available to teachers a manual which answers basic questions about the Appalachian culture and to suggest ways of using Appalachian culture materials in the classroom. Information on folklore, woods lore, music, handcrafts and children's literature is included in the first section of the guide. Day care administrators will find in the second section recommendations on how to integrate Appalachian children into a center which has previously not been utilized by this group. An extensive annotated bibliography of books for adults and books for children lists many works written by Appalachians and other works evoking feelings or containing information reflecting the values of Appalachians. Works basic to the practice of early childhood education and lists of films for adults and films for children are also included in the bibliography. In conclusion, a list is offered that identifies and briefly describes non-profit and other organizations which make available information about and products made in Appalachia. (Author/RH)

* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

X This document has been reproduced as
received from the person or organization
originating it.
☐ Minor changes have been made to improve
reproduction quality.

• Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.

Say That You
Love Me...

A Teacher's Guide to
Appalachian Awareness

Chris Stafford
Maggie Jones-Prendergast
Corliss Doxsey



"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Maggie
Jones-Prendergast

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

2

Warren Hsu
5 years 3 months
Apple Tree Day Care Center

ED212365

PS 01 2626

Say That You Love Me . . .

A Teacher's Guide to Appalachian Awareness

Chris Stafford
Maggie Jones-Prendergast
Corliss Doxsey

Cincinnati Association for the Education of Young Children
Membership Action Group, 1979, Cincinnati, Ohio

Funds for this project were provided by the National Association for the Education of Young Children (NAEYC) and the Appalachian Community Development Association (ACDA).

NAEYC's Governing Board established the concept of funding Membership Action Groups in order to:

stimulate membership involvement in attempts to make an impact on critical issues involving young children in their local areas; and

develop membership resources by drawing upon members' (and communities') combined abilities to create better environments for young children.

Membership Action Group application forms are available by October of each year. To obtain proposal criteria and an application form, contact:

NAEYC
1834 Connecticut Avenue, NW
Washington, D.C. 20009

The contents presented reflect the views of the individual authors and do not necessarily represent the position of the Appalachian Community Development Association, the National Association for the Education of Young Children or the Cincinnati Association for the Education of Young Children.

This project was easier to complete because of many helpful people. In addition to over 200 children who submitted artwork, we would like to acknowledge:

Carol Barrier	Jill Mannisto
Bill Best	Judy Martin
George Brosi	Ray Matlock
Vernon Clark	Kathy Nichols
Carol Costello	Ben Pflaumer
Mary Crosset	Nancy Rolfs
Sue Dattilo	Cindy Scherding
Ernie Doxsey	Glenda Schorr
Brenda Flood	Marjorie Schleifer
Jane Hill	Dorothy J. Skeel
Loyal Jones	Marilyn M. Smith
Kevin Jones-Prendergast	Craig Stafford
Patrick Jones-Prendergast	Jeff Stafford
Greg Jowaisas	Jordi Stafford
Lilly Marge Kelly	Toby Stafford
Katie LePage	Joyce Suess
Mary Maloney	Cheryl Updike
Michael Maloney	Carol Yudofsky

This handbook would not have been possible without the skills and patience of our typist, Mary Wetzel.

Copyright © 1980. Chris Stafford,
Maggie Jones-Prendergast, Corliss Doxsey
3639 Wilshire Avenue
Cincinnati, Ohio 45208

Project Leaders

Chris Stafford, a first generation Appalachian from Pennsylvania, has served as the project director of Say That You Love Me. Chris has studied at the University of Cincinnati and is presently on the staff of The Apple Tree Day Care in Cincinnati, Ohio and is on the Boards of The Cincinnati and Ohio Associations for the Education of Young Children. Chris has been a leader in various parent and teacher groups over the past twelve years. Her favorite pastimes include collecting baskets, writing songs and stories for young children, and being with her special friends. Chris' interest in music has led her to participate in soft rock, Broadway and classical forms. She has recorded with Dave Brubeck and the Cincinnati Symphony orchestra. She is married to Jeff, a high school math instructor. Together they are raising Craig, 17, who enjoys films and literature; Toby, 15, who studies science and magic theories; and Jordi, 11, who loves animals.

Maggie Jones-Prendergast has worked with young children as a teacher and director at Santa Maria Child Center and Christ Child Day Nursery, respectively. She has worked with student teachers in the two year associate degree program as a graduate assistant at the University of Cincinnati. She has been a board member and editor of the newsletter for the Cincinnati Association for the Education of Young Children. Currently, she holds her all time favorite job -- caring for her two year old son, Patrick. Maggie is a third generation Appalachian on the Jones' side whose ancestry has been traced to Scotland and Jackson County, Ohio in this country.

Her mother's relatives, the Van Schaiks, originally came from the Netherlands. Maggie studied at Antioch College and the University of Cincinnati, and hopes to complete her master's degree soon. Maggie is a vegetarian cook and an advocate of a simple lifestyle. She is a member of numerous organizations working for social justice, world peace and the elimination of hunger. Her husband, Kevin, is Director of Youth Ministry at the Jesuit Renewal Center in Milford. The Jones-Prendergasts reside in Madisonville.

Corliss Doxsey is a first generation Appalachian, born in Pulaski County, Kentucky. She has earned an Associate's Degree in Child Care Technology, a Bachelor's Degree in Sociology, and is near completion of a Master's Degree in Early Childhood Education, all from the University of Cincinnati. Corliss' work experience includes teaching in a private nursery school, being a graduate assistant at U.C., and doing independent consulting work. She has recently founded a consulting agency, Child Development Consultants, that specializes in teacher training for early childhood educators. Music of all types is Corliss' main hobby. She enjoys playing the piano and organ and is learning the accordion. She and her husband, Ernie, particularly enjoy "swing" music from the Big Band era. Ernie is a financial planner and shares Corliss' interest in children and education. They live in Price Hill with their dog JoJo, a 4 pound black, toy poodle.

This book is warmly
dedicated to children
everywhere in the
hope that deeper
understandings will
bring about greater
tolerance and compassion
among all people.



Tina Hammond
9 years 6 months
Children's Meeting House

--- CONTENTS ---

Introduction

Michael Maloney	xiv
---------------------------	-----

In Reflection

From There to Here	3
Corliss Doxsey	
You Is or You Ain't	8
Please Don't Stereotype Me	13
Chris Stafford	
Reaching the Family	15
Maggie Jones-Prendergast	
What Values Are Most Important?	20
Dorothy J. Skeel	
The Uncluttered Slate	26
Bill Best	
Just Loosen Up and Sing	33
An interview with Greg Jowaisas	
Community Treasure	46
Loyal Jones	
The Teller Loves the Tale	51
An interview with Lilly Marge Kelly	

Children and Language 64
Mary Crosset
Sue Dattilo
Glenda Schorr

The Mountain in Me 69
Mary Murray Maloney

In Practice . . .

Chris Stafford
Maggie Jones-Prendergast
Corliss Doxey

Environment	75
Self-Esteem	76
Transitions	78
Field Trips	78
Science	81
Gardening	84
Mud, Sand and Water	84
Cooking	85
Dramatic Play	88
A Special Gift	89
Music and Movement	90
Art	90
Woodworking	93
Manipulatives	95
Mathematics	98

Blocks	100
Language	103
Listening	107

Bibliography

Books for Adults	110
Books for Children	136

Films

Films for Adults	175
Films for Children	177
Recordings	181
Resource Guide	190

Introduction

Say That You Love Me provides an encyclopedic resource guide for teachers concerned about developing a better understanding of Appalachian culture and more effective involvement with Appalachian children. The editors, Chris Stafford, Maggie Jones-Prendergast, and Corliss Doxsey, have set out to put into teachers' hands a manual which answers some basic questions about the culture and suggests ways to use Appalachian cultural materials in the classroom.

The contributors to this resource guide are well selected. Some, like Loyal Jones and Bill Best, are well known in the field of Appalachian studies. All are practitioners who speak from their own experiences in working with children. The result promises to be one of the most useful works ever developed for the teachers of Appalachian children. This volume, though produced in Cincinnati, should be useful to teachers in rural Appalachia as well as to those who teach in urban migrant centers.

The utilization of day care centers and other early childhood programs is not common in many Appalachian neighborhoods. In Cincinnati, the percentage of women in the workforce is lower among Appalachians than for any other group. Economic pressures will, however, force more and more women to go to work. Many women may seek work for personal fulfillment. These trends, not to mention the intrinsic value of early childhood education, make it imperative that Appalachian families have access to early childhood programs. I hope that Say That You Love Me will stimulate more interest in the needs of the often invisible Appalachian minority.

The material is well organized, highly

readable, and aimed to touch the heart of the reader. It includes information on folklore, woods lore, music, handcrafts and children's literature. Day care administrators will find recommendations on how to integrate Appalachian children into a center which has previously not been utilized by this group. An annotated bibliography will guide the highly motivated to further exploration of the rich material now available on Appalachian culture.

The editors and contributors deserve congratulations for producing this imminently useful volume.

Michael Maloney
Executive Director
Urban Appalachian Council
Cincinnati, Ohio
December 8, 1980



Lucretia Bowman
7 Years 5 months
Children's Meeting House

In Reflection

From There to Here

By Corliss Doxsey, Founder,
Child Development Consultants,
Cincinnati, Ohio

The section of the United States known as Appalachia is a long, continuous chain of mountain ranges extending from Newfoundland to central Alabama in a line nearly parallel to the Atlantic coast. Appalachia is defined by the 1965 Appalachian Regional Development Act as a 182,000 square mile region that cuts through thirteen states including parts of Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Virginia, and all of West Virginia. This region is further divided into four sections: the Appalachian Highlands, Central Appalachia, Southern Appalachia, and Northern Appalachia. The twenty-eight counties in Ohio that are designated as part of Appalachia are in the Appalachian Highlands section.

Immigrants from Scotland, Ireland, and Great Britain came to America beginning in 1730. They joined the various Indian tribes already in the Appalachian region, such as the Cherokees, in North Carolina. The terrain forced the inhabitants to live in relative seclusion.

Geographically, as well as culturally, Appalachia is isolated from the mainstream

of society by dense forests and a myriad of hills, valleys, creeks, and hollows. Appalachia's inaccessibility is matched by its rich natural resources. The Appalachian mountains contain the world's largest deposits of asbestos, anthracite, and bituminous coal.

It was during the Civil War that the riches of Appalachia were discovered. For the first time, many outsiders passed through the region and became aware of the wealth of the hills in the form of timber and mineral deposits. After the war, industrialists returned to the area and paid 25 to 50¢ per acre to purchase broad-form deeds from Appalachian inhabitants, who signed them readily, unaware of the riches beneath their land. Through these deeds, and with subsequent backing from the courts, the industrialists were given the right to extract the natural resources from the land with little regard for the effects their measures were to have on the land or the people.

Although the mining of resources brought some measure of wealth into the area, it also brought many problems for the people. Mining has always been the world's most dangerous occupation and remains so due to the hazards of accidents, disease, and labor strife. Men who didn't die in accidents faced the grim possibility of contracting pneumoconiosis, or black lung disease, from years of breathing coal dust.

An equally great problem arose as technology increased in the mining industry. As new kinds of electric generators were developed, it became possible for men operating huge machines to uncover a seam of coal from the surface, rather than from an underground mine. This method, called strip-mining, was far cheaper since it re-

quired fewer men and exposed far more coal in a single day than many men could uncover in a whole week in an underground mine. Strip-mining, despite its obvious advantages to the coal companies, had major disadvantages for the land and its people. There were no regulations governing the disposal of topsoil or earth removed to reach the coal and often it was dumped onto homes below the seam. Furthermore, the coal, when exposed to the air and rain, produced an acid run-off which killed the vegetation on the hillsides and the fish in the streams. Attempts at revegetation usually failed because the highly acidic nature of the soil did not sustain plant life.

With the farmland ruined and the mining industry mechanized so that manpower needs were reduced, the groundwork was laid for a major exodus from rural Appalachia. The years between 1940 and 1960 were the years of the Great Migration, called the largest internal migration movement in history. The migrants went to many different ports of entry: Detroit, Cincinnati, Atlanta, Chicago, Akron, Dayton, Cleveland, and Columbus. Strong family ties, a distinct characteristic of Appalachian families, most often determined the destination of migrants. If one family member had moved to Cincinnati, for example, and found a job and a place to live, then other relatives joined him. Families usually became extended families including brothers, sisters, cousins, and nephews. The stem family (the nucleus of the family such as the parents) remained back in Appalachia, to be frequently visited by the migrants, who always considered Appalachia "home".

Steady reports of jobs from branch families in various cities and the slow growth of industry in Appalachia combined to produce

a continuous stream of migrants. One such stream of migration was from central Appalachia to Cincinnati and other points north. In the five years between 1955 and 1960, over 31,000 people above the age of five migrated to Cincinnati. The great majority of these came from Eastern Kentucky, with many arriving from Tennessee, Virginia, and West Virginia.

By 1975, the population of Greater Cincinnati was twenty-four percent Appalachian. There were many communities in and around Cincinnati which were at least fifty percent Appalachian. These communities were: Over the Rhine, Lower Price Hill, Columbia-East End, Camp Washington, Northwest Fairmount, Oakley, Carthage, Hartwell, Norwood, Saint Bernard, and Elmwood Place. Areas with less dense Appalachian populations but still 25 to 50% Appalachian were: Riverside, Sedamsville, River Road, West and East Price Hill, North and South Fairmount, Northside, Winton Hills, Mount Auburn, Mount Adams, and the Madisonville-Eastwood areas.

The high concentration of Appalachians in the Cincinnati area has implications for teachers of young children. Teachers should be aware of the backgrounds and cultures of their students. They, and the children they teach, can learn to show respect and understanding of the culture and heritage of others. Children need an environment and activities that enhance their self image and promote an appreciation of their heritage. This is a large task, but a crucial one that will benefit Appalachian children as well as children of other cultures.

Ford, Thomas, ed. The Southern Appalachian Region: A Survey. Lexington: University of Kentucky Press, 1962.

Riddel, Frank S., ed. Appalachia: Its People, Heritage, and Problems. Dubuque, Iowa: Kendall/Hunt Publishing Co., 1974.

MacDonald, Scott D. "Appalachian Migration: An Historical Overview", Peoples' Appalachia, Vol 2, No. 3 (July, 1972).

McKee, Dan and Obermiller, Phillip J. "From Mountain to Metropolis: Urban Appalachians in Ohio." Report for The Ohio Urban Appalachian Awareness Project. June, 1978.

Calestro, Peggy, and Hill, Ann. Appalachian Culture. Ohio State University Research Foundation. 1976.

You Is or You Ain't

A first generation Appalachian is a person born in one of the counties listed. A person born outside the region, but whose parents were born in any of the Appalachian counties, is considered a second generation Appalachian.

Alabama

Bibb
Blount
Calhoun
Chambers
Cherokee
Chilton
Clay
Cleburne
Colbert
Coosa
Cullman
De Kalb
Elmore
Etowah
Fayette
Franklin
Jackson
Jefferson

Lamar
Lauderdale
Lawrence
Limestone
Madison
Marion
Marshall
Morgan
Pickens
Randolph
St. Clair
Shelby
Talladega
Tallapoosa
Tuscaloosa
Walker
Winston

Georgia

Banks
Barrow
Bartow
Carroll
Catoosa
Chattooga
Cherokee
Dade
Dawson
Douglas
Fannin
Floyd

Forsyth
Franklin
Gilmer
Gordon
Gwinnett
Habersham
Hall
Haralson
Heard
Jackson
Lumpkin
Madison

Murray
Paulding
Pickens
Polk
Rabun
Stephens
Towns
Union
Walker
White
Whitfield

Kentucky

Adair
Bath
Bell
Boyd
Breathitt
Carter
Casey
Clark
Clay
Clinton
Cumberland
Elliott
Estill
Fleming
Floyd
Garrard
Green

Greenup
Harlan
Jackson
Johnson
Knott
Knox
Laurel
Lawrence
Lee
Leslie
Letcher
Lewis
Lincoln
Madison
Magoffin
Martin
McCreary

Menifee
Monroe
Montgomery
Morgan
Owsley
Perry
Pike
Powell
Pulaski
Rocastle
Rowan
Russell
Wayne
Whitley
Wolfe

Maryland

Allegany

Garrett

Washington

Mississippi

Alcorn
Benton
Chickasaw
Choctaw
Clay
Itawamba
Kemper

Lee
Lowndes
Marshall
Monroe
Noxubee
Oktibbeha
Pontotoc

Prentiss
Tippah
Tishomingo
Union
Webster
Winston

New York

Allegany
Broome
Cattaraugus
Chautauqua
Chemung

Chenango
Cortland
Delaware
Otsego
Schoharle

Schuyler
Steuben
Tioga
Tompkins

North Carolina

Alexander
Alleghany
Ashe
Avery
Buncombe
Burke
Caldwell
Cherokee
Clay
Davie

Forsyth
Graham
Haywood
Henderson
Jackson
Macon
Madison
McDowell
Mitchell
Polk

Rutherford
Stokes
Surry
Swain
Transylvania
Watauga
Wilkes
Yadkin
Yancey

Ohio

Adams
Athens
Belmont
Brown
Carroll
Clermont
Coshocton
Gallia
Guernsey
Harrison

Highland
Hocking
Holmes
Jackson
Jefferson
Lawrence
Meigs
Monroe
Morgan

Muskingum
Noble
Perry
Pike
Ross
Scioto
Tuscarawas
Vinton
Washington

Pennsylvania

Allegheny	Fayette	Northumberland
Armstrong	Forest	Perry
Beaver	Fulton	Pike
Bedford	Greene	Potter
Blair	Huntingdon	Schuylkill
Butler	Indiana	Snyder
Cambria	Jefferson	Somerset
Cameron	Juniata	Sullivan
Carbon	Lackawanna	Susquehanna
Centre	Lawrence	Tioga
Clarion	Luzerne	Union
Clearfield	Lycoming	Venango
Clinton	McKean	Warren
Columbia	Mercer	Washington
Crawford	Mifflin	Wayne
Elk	Monroe	Wyoming
Erie	Montour	Westmoreland

South Carolina

Anderson	Greenville	Pickens
Cherokee	Oconee	Spartanburg

Tennessee

Anderson	Grundy	Pickett
Bledsoe	Hamblen	Polk
Blount	Hamilton	Putnam
Bradley	Hancock	Rhea
Campbell	Hawkins	Roane
Canwon	Jackson	Scott
Carter	Jefferson	Sequatchie
Claiborne	Johnson	Sevier
Clay	Knox	Smith
Cocke	Loudon	Sullivan
Coffee	Macon	Unicoi
Cumberland	Marion	Union
DeKalb	McMinn	Van Buren
Fentress	Meigs	Warren
Franklin	Monroe	Washington
Grainger	Morgan	White
Greene	Overton	

Virginia

Alleghany
Bath
Bland
Botetourt
Bristol City
Buchanan
Carroll
Craig
Clifton Forge City
Covington City
Dickenson
Floyd
Galax City

Giles
Grayson
Highland
Lee
Norton City
Pulaski
Russell
Scott
Smyth
Tazewell
Washington
Wise
Wythe

West Virginia

Barbour
Berkeley
Boone
Braxton
Brooke
Cabell
Clahoun
Clay
Doddridge
Fayette
Gilmer
Grant
Greenbrier
Hampshire
Hancock
Hardy
Harrison
Jackson
Jefferson

Kanawha
Lewis
Lincoln
Logan
Marion
Marshall
Mason
McDowell
Mercer
Mineral
Mingo
Monongalia
Monroe
Morgan
Nicholas
Ohio
Pendleton
Pleasants
Pocahontas

Preston
Putnam
Raleigh
Randolph
Ritchie
Roane
Summers
Taylor
Tucker
Tyler
Upshur
Wayne
Webster
Wetzel
Wirt
Wood
Wyoming

Please Don't Stereotype Me

By Chris Stafford, Teacher,
Apple Tree Day Care, Cincinnati, Ohio

I'm a transplanted country girl,
Been brought to this concrete place.
I want to understand you all
But I've trouble liftin' my face.

Some of you snicker when I pass
Or whisper to your friends,
"There goes Ellie May to Hollywood."
Oh, can't we make amends?

I'm not a Beverly Hillbilly,
My Maw's not Marjorie Main.
I'm not a Clampett or Kettle,
I'd like to make that plain.

Why do you generalize me?
You make it seem I'm dumb!
If only you'd get to know me,
I could tell you where I'm from.

I could tell you of Mammaw's weavin',
I could tell you of Pappaw's herbs.
I could tell you of a calf's cry
In the valley of winding curves.

I could tell you of Daddy's whittlin',
I could tell you of Mum's smile.
I could tell you of so many things,
If you'd give me a little while.

Please try to understand me,
Listen to what I can share.
Forget Appalachians of the screen,
And let me know you'll care.



Becky Gelfand
4 years 10 months
Storybook Nursery School

Reaching the Family

By Maggie Jones-Prendergast

It is my personal observation that early childhood programs in the inner city neighborhoods of Cincinnati do not adequately serve Appalachian families. There are several possible reasons for this. First, the programs may not be willing to meet Appalachians on their own terms. Secondly, the idea of early schooling or day care may be culturally unacceptable to many Appalachians -- they may prefer that young children be cared for by a parent, relative or sibling rather than an institution. A third possible reason may relate to the racial composition of some programs, in that white Appalachians may assume they are not welcome in programs with a high percentage of black community members.

Another obstacle blocking Appalachian enrollment in day care programs could result from funding source requirements. Families, who apply to centers receiving Title XX funds, may be eligible for service under two possible contracts: either a "work/training" contract or a "special needs" contract. Eligibility for service under a work/training contract requires that both parents have a job or be enrolled in a job training program. To be eligible for day care service under the "special needs" contract the center need only document the child's special need (a

physically, mentally, or emotionally handicapping condition). The parents' work or training status is not considered under this contract. In my experience, very few Appalachians who apply for day care service are eligible under the "work/training" contract. Often, only one of the parents works at a low paying job. The other parent is not working and not in training. They are not able to pay a center's fee and there is no way to enroll their child unless the child has a special need. Nearly all Appalachian families I have encountered who seek day care services are either upper status families who pay the fees or families whose child has a special need. The reason so few Appalachians seem to be in job training programs is unclear. It is likely that a combination of these systemic and cultural factors contribute to the low level of Appalachian representation in early childhood programs.

What can be done by the child care center to encourage the participation of Appalachians? Following are suggestions for every level of responsibility in a child care agency.

Board of Directors

1. Board members can be educated to the needs of the Urban Appalachian.
2. The board can be integrated to include neighborhood residents -- Black and Appalachian.
3. The board can provide training opportunities for the center staff to expand their awareness and sensitivity toward the Appalachian child and family.
4. The board can set policies that keep the center racially integrated in terms of both staff and clientele.
5. The board can demonstrate by its

decision making and actions in the community that it is responsive to and respectful of the community and the community's representatives.

Director

1. The director can be aware of and involved in community issues from rat control to housing problems. A director can demonstrate that whatever power she/he does have will be used for and not against the neighborhood. Developing a rapport with the community takes time. Unfavorable attitudes and practices of the past may be difficult to overcome.
2. The director can influence and educate the staff to appreciation and flexibility in regard to relationships with the community and the Appalachian family.
3. The director can provide staff with the appropriate materials, resources, and support needed to provide a culturally diverse early childhood program.
4. Very little factual data is available about Appalachian children and families in urban early childhood programs. Many social service agencies and the federal government do not consider Appalachians to be a cultural minority. Directors can identify the Appalachian in their programs by requesting the county of birth of the child, the parents, and the grandparents at intake. This information could be used in proposals and reports to various

funding agencies as a reminder that Appalachians do exist and may or may not be adequately served by existing programs.

Teacher

1. The teacher can develop a community presence -- become a familiar face on the streets. While taking walks with the children the teacher can greet and talk with neighborhood residents. Community members can be invited and welcomed to visit the classroom.
2. The teacher can be flexible and open in finding solutions to problems. For example, take the common situation of the parent who frequently comes late causing a delay when a trip is planned. There is no absolute right way to solve this problem. The authoritarian solution would be to punish the parent by sending the child back home. A mutually acceptable solution worked out between the teacher and parent might involve any number of possible solutions. The key to this approach is to be willing to solve the problem with the person(s) involved, rather than seeking to establish an arbitrary rule.
3. A teacher can grow in awareness of the community and family by making home visits. A family may feel more comfortable meeting with a teacher in the home rather than in the school.
4. Parents can be invited individually to stay for coffee or lunch. Many parents will welcome this informal way of getting to know the

staff and center.

5. Teachers need to learn how families in a given community and/or culture celebrate holidays. Too often assumptions are made based on the teacher's own cultural experience, rather than the cultural experience of the children in the classroom. (Eg. "What did you get from Santa Claus?"; "How was your turkey dinner on Thanksgiving?"). It's important for the school to know what's done at home and to avoid "out-shining" the home at school celebrations or causing a child to feel that his/her cultural experiences at home are less than desirable.
6. The teacher can use her/his skill and knowledge of young children to establish a classroom atmosphere of acceptance of the cultural minority by the children in the cultural majority.

What Values Are Most Important?

By Dr. Dorothy J. Skeel
Professor of Social Studies Education,
Programs for Educators of Children,
George Peabody College for Teachers,
Nashville, Tennessee.

What values do children say are important to them? Do children from different backgrounds share common values? Do teachers and children? For example, do the two groups place the same degree of importance on inner harmony or on an exciting life?

Think for a moment about your own values: Which of these are most important to you?

- a world at peace (free of war and conflict)
- family security (taking care of loved ones)
- freedom (independence, free choice)
- true friendship (close companionship)
- happiness (contentedness)
- an exciting life (a stimulating, active life)
- a world of beauty (beauty of nature and the arts)
- a comfortable life (a prosperous life)
- pleasure (an enjoyable, leisurely life)
- salvation (saved, eternal life)
- equality (brotherhood, equal opportunity for all)

- mature love (sexual and spiritual intimacy)
- self-respect (self-esteem)
- wisdom (a mature understanding of life)
- national security (protection from attack)
- a sense of accomplishment (lasting contribution)
- inner harmony (freedom from inner conflict)
- social recognition (respect, admiration)

These values are called terminal, that is, they are "preferred end states of existence that people strive for." Another kind of value is called instrumental -- "a preferred mode of behavior." Are some of the instrumental values important to you?

- honest (sincere, truthful)
- loving (affectionate, tender)
- clean (neat, tidy)
- helpful (working for the welfare of others)
- cheerful (lighthearted, joyful)
- polite (courteous, well-mannered)
- forgiving (willing to pardon others)
- ambitious (hardworking, aspiring)
- self-controlled (restrained, self-disciplined)
- responsible (dependable, reliable)
- courageous (standing up for your beliefs)
- obedient (dutiful, respectful)
- independent (self-reliant, self-sufficient)
- broad-minded (open-minded)
- capable (competent, effective)
- intellectual (intelligent, reflective)
- imaginative (daring, creative)

-----logical (consistent, rational)

Milton Rokeach, who developed these lists ("The Measurement of Values and Value Systems," Social Psychology and Political Behavior, edited by J. W. Soule and G. Abcarian, Merrill, 1971), believes that there are only about a dozen and a half terminal values and maybe five or six dozen instrumental ones. The difference between individual people, he says, is less in whether they possess these values than in which ones they consider most important.

In the classroom, a great difference between the values of teacher and students or of groups of students can disrupt communication so thoroughly that learning is impossible. In the society as a whole, differences in values have caused conflict and personal tragedy. In both instances, people who recognize the differences can improve communication between differing groups so that they can work together.

The society--through family, church, school, media, and peer groups in varying proportions--conditions everyone's values to some extent. Conversely, values affect the nature of the society. In Culture and Behavior, Clyde Kluckhohn, the anthropologist, contends that "no society is healthy or creative or strong unless that society has a set of common values that give meaning and purpose to group life, that can be symbolically expressed, that fit with the situation of the time as well as being linked to the historic past, and that do not outrage...reason and at the same time [that] appeal to the emotions."

To find out something about what values children say are important, I gave Rokeach's Value Survey to 312 sixth graders from Appalachia; rural, urban and suburban

Kentucky; rural Wisconsin and Pennsylvania; and an American Indian reservation in North Dakota--13 groups in all. I also gave it to teachers in Kentucky and on the East Coast.

The children ranked the values in the order in which they are listed above. Did they really understand their choices in the same way an adult would understand them? I asked them what their three most important terminal values meant to them.

"If we didn't have family security," said an Indian girl, "we would die." To an Indian boy, family security meant "my mom cooks good." The American Indians were the only group who said family security was extremely important.

An Appalachian girl chose salvation because "I want to go to heaven to a good life." Appalachian, rural Kentucky, and suburban children ranked salvation high; the Indian children, the other rural children, and the Eastern teachers ranked it low.

A boy's reason for choosing happiness was "I always want to be happy and I never want to be sad."

"Without friends," said one boy from the suburbs, "there is no reason to live."

A girl wanted "peace for everyone, not just myself." Both country and city children said a world at peace was very important; teachers, American Indian children, and suburban children gave it a low ranking.

A city girl chose family security because "I would help my loved ones out first." "To take care of your brothers," said a boy.

Children in Appalachia and in the suburbs didn't assign much importance to freedom, but city children did, as did one rural group. "With freedom you can choose your own part in the world."

Country children said it was important to have an exciting life, but an exciting

life got a low rating from city children and teachers. Teachers--in the Kentucky group, every teacher--put a high value on inner harmony.

The children I surveyed had no trouble deciding which values were important to them and what those values meant to them. Children in different parts of the country and different subcultures differed on which values were most important. Individual children differed within each group too--undoubtedly, individual personal experiences affect value rankings as much as environmental factors do.

The values most important to the children in each group had one thing in common, however: they were not the same ones the teachers considered important. My small sample of teachers put the greatest importance on inner harmony, followed by freedom, happiness, self-respect, family security, world at peace, wisdom, sense of accomplishment, true friendship, mature love, salvation, pleasure, world of beauty, national security, equality, comfortable life, exciting life, and social recognition.

Teachers ranked their instrumental values this way: courageous, loving, responsible, honest, helpful, independent, forgiving, self-controlled, capable, cheerful, broad-minded, intellectual, polite, ambitious, imaginative, logical, clean, and obedient.

Maybe students have accepted unexamined the values of their families and communities. Maybe teachers have altered their values because of growing maturity or challenges from outside. Maybe the values of the society are changing. More research is needed to see whether teachers differ from children simply because they are adults, or whether--as teachers--they differ from other adults in the community, specifically the parents

of their students.

Whatever the reason, teachers should be aware of their values--and aware that differences in values can cause conflict. Above all, they should recognize the danger of trying to impose their values on their students.

Christina Bullock
5 years 10 months
Fairmount Day Care Center



The Uncluttered Slate

By Dr. Bill Best
Director, Upward Bound, Berea College,
Berea, Kentucky.

This essay is a revised version of an article previously published in The Berea Alumnus, March-April, 1974.

From earliest times until comparatively recently, curricula and teaching methodologies were actually quite standardized, regardless of the nature of institutional support. Education was reserved for the elite who were to be trained to eventually manage and control church and state. This elite effectively controlled access to education by creating the financial, class, and academic criteria by which entry into their ranks could be achieved. The task of educational institutions was, simply stated, to teach students the languages of power in order that they could efficiently and effectively wield power--over their families, fiefdoms, parishes, communities, townships, states, countries, etc. The educational theory behind the practice was quite simple: The student arrived at the knee of his teacher with a blank slate, the tabula rasa, presenting the teacher with the task of simply writing on the slate such attributes as knowledge, wisdom, and beauty. Since the teacher and the student usually shared a common culture, hence common values, it is

certainly easy to understand the development of such a simplistic notion. Neither was challenged by a cultural perspective different from his own.

But within the past few decades, as pressures for more universal access to education have mounted, it has gradually dawned upon politicians and educators that many of their most cherished notions about the nature of man have been erroneous. Some students, "research" showed, did not arrive for the enlightenment process with clean slates. Lo and behold! Some possessed dirty slates!

Naturally, "research" and "empirical evidence" also showed that students with dirty slates took many forms. Some students were of the wrong color--black, brown, or red instead of white. Some had the wrong surnames--Spanish, Indian, or Eskimo instead of Anglo-Saxon. Some had Hillbilly accents and, worse yet, Hillbilly ancestors. Some insisted on using the English language with English grammar instead of with Latin grammar--a heretical act indeed! Some students used many forms of non-verbal communication, especially with each other. Clearly a massive erasing task was in order.

The result of these realizations has been a mobilization of talent and resources such as this country has rarely seen. Whole new vocabularies have been constructed in order to more effectively conduct the erasing process. The dirty slaters have become culturally deprived, underprivileged, high-risk, culturally different, and high-potential. All of these characterizations are used to indicate deviation from the norms as defined by those in power at a given time.

Billions of dollars have now been spent for dirty slate erasure, now usually called "compensatory education", and many things

have happened in education. Physical plants have been drastically upgraded in some instances, and a great number of teachers, administrators, and supervisors now enjoy carpeted, air-conditioned offices for the first time in their lives. Special programs have been designed to train "para-professionals" and "teacher aides" who learned, during the training process, to cleanse their own dirty slates as they learned to help cleanse those of their children. Cultural enrichment components have allowed the dirty slaters to gain access to those activities and events here-to-fore enjoyed only by the clean slaters. One enterprising well-funded program in Appalachia designed helicopter pads which could be transported to remote mountain settings to bring "culture" even to the most isolated persons. And, finally, a satellite was carried up by rocket which could be used to beam teacher training seminars to remote mountain cities.

Yet, to the surprise and chagrin of those whose tasks were to wipe the dirty slates clean, those of us with dirty slates have resisted so as to make the task impractical, if not unworkable. "Compensatory education", of most varieties, is having its problems, not to mention the problems of the traditional clean slate operations.

While clean slate and dirty slate forms of education have been receiving most of the attention and resources during the past few decades, an old, persistently radical concept has again begun to vie for attention. Adherents of this philosophy feel that both clean and dirty slate forms of education are inherently educationally unsound and perhaps immoral, as well. Such people feel that none of us have clean slates and that none of us have dirty slates. We all have cluttered slates with no one's clutter being

inherently superior to another's clutter regardless of the nature of one's cultural origins.

Those of us who believe in the cluttered slate theory of education believe that the most fundamental educational task is that of helping individuals develop the tools by which to organize the clutter on their own slates. The clutter can be organized so efficiently and effectively that each person has plenty of room on his slate left over to write some of his own scripts, draw his own pictures, create his own poetry, and, in short, to become the architect of his or her own personality--particularly with regard to choosing values. This is not to underestimate the value of rote learning of fundamental skills, processes, and concepts, but to enable one to use those skills within a broader intellectual and personal base. The cluttered slate theory is very important in enabling individuals to become themselves rather than imitations of others which is perhaps the ultimate intellectual and personal challenge.

The assumptions inherent in cluttered slate theory can lead to educational practices which would encourage and provide for the following outcomes:

a. Students could view themselves as subjects worthy of their own investigation in addition to being objects of manipulation (the traditional practice).

b. The dichotomy between thinking and feeling could be transcended by stressing understanding of the emotional content of thought and the aspects of thought which affect emotions.

c. Students could become aware of their personal ethical responsibilities as they learn of their relationships to all of life and of life to the systems which nurture it.

d. The arts could be used to bridge the gap between thinking and feeling by allowing for non-competitive activities which are free from the rigidities of conceptual forms and the formlessness of feelings. Art processes, properly supervised, can help individuals become whole--which is one of the primary goals of cluttered slate theory.

Practically speaking, cluttered slate theory would encourage some of the following practices:

Starting in the earliest grades children should be allowed to feel unconditionally accepted by their teachers without having preconditions set forth such as change of accents, dress, speech patterns, etc.

Also, starting in the earliest grades or pre-school or Head Start, children should learn to examine their own experiences, learn to reason inductively, and learn to formulate their own premises. The usual educational practice, based largely on clean and dirty slate theories, is to have children learn to reason deductively from ready-made premises furnished by the teachers. Most young children are naturally philosophical and quite adept at inductive reasoning but, frequently, have their own forms of reasoning beaten out of them by their teachers.

All testing programs should be viewed with a jaundiced eye and their use should be balanced by a multitude of subjective factors. Otherwise, students who are quite intelligent could be improperly labeled and tracked into inappropriate courses and curricula. Worst of all, they could begin to believe the false labels and stop far short of achieving their potential.

While most of the benefits of cluttered slate theory and practice would accrue to students, teachers would also profit because

they could be more creative and much more in touch with themselves as persons. Many teachers have themselves become enslaved by the false stereotypes about minority groups which permeate educational institutions.



44

Ed Brennan
11 years 10 months
St. Mary's Grade Scho

Just Loosen Up and Sing

Greg Jowaisas

Folk Musician

Interviewed by Chris Stafford

Interviewer: Greg, could you share with us a bit about your background?

Greg: I play with a string band, "Company Comin'", which plays at lots of different affairs from low dives and bars to legitimate clubs to square dances for work groups. We play for people having a good time. We also play in the secondary schools. I do a lot of playing solo for what I consider worthwhile causes -- Farmworkers' benefits to playing for the patients at Children's Hospital. I try to get out into the elementary schools to do programs of folk music. I do a survey program that tells where our American music came from and how it has changed from its roots. I explore why it was important to the people who sang it and played it and why it still has some relevance today. I show that it is still a very personable, purposeful music.

I.: Do you work with younger children in child care centers?

G.: Yes, I worked with Arlitt Center from about 1975 until 1977. Another musician, Maggie Kelly, and I did quite a bit of work with Arlitt's children. I do play for

nursery children and have a young one of my own. So, I have a lot of experience with younger children. My music is presented not so much on a formal, educative level as it is on an engaging and immediate level. I think children of all ages embrace it. It's honest, it's forthright and it's fun.

I.: Your style makes participation easy.

G.: That's the whole idea.

I.: I have noticed that many Appalachian families that I have met seem to have a musical unit within the family. Do you think that this is typical?

G.: You expect it to be typical and in some ways it is. One of the richest areas of American folk music is in the Southern Mountains where there is a grand tradition of people singing and people telling stories and people passing on games. There is the tradition of sharing with your children for amusement or singing lullabies like grandma and grandpa did. But, there is also a counter-trend. Perhaps the young don't necessarily care to embrace the things that their parents or other older people in the family embrace. There is kind of an anti-tradition among some young people today that takes the form of liking rock music and even Country Western Music. Say that the parents of this generation have grown up in contact with folk music in the mountains of Tennessee. Then, they have migrated to the city. The folk music is less frequently heard. Maybe it seems less acceptable music in this new place. There is nothing to relate to. There is hardly anybody to share a lot of the personal traditional music with. When you start talking about "Pretty Polly" with

somebody from White County, Tennessee, they probably know what you are talking about. If you are talking to a worker on the job who is from Ohio, they might not relate. Maybe a common ground is Country Western. Everybody shares Country Western. It's modern. It's up-beat. The mothers and fathers of Appalachian background are likely to know Country Western Music. The kids know it too.

I.: What do you think would be some of the most important things a teacher could do to communicate to a child and family that the mountain folk music has value?

G.: I think it could be said that many times the acceptance of folk music is not forthcoming from the community and the family. Sometimes the family has left this behind and it tends to remain behind where they grew up instead of brought with them as a living tradition. I think kids need to see this music done in a positive light. It's not the songs just like Uncle Jed did or it's not the songs exactly like they do back in the mountains or the hills. It's songs that belong to them that are still fun to do, that still have something to say and are still meaningful. An adult like myself or a teacher should present this music in a serious, yet enjoyable, way. We should give a positive image of each song and each type of music and each kind of music maker. I think that singing folk songs is the best way to express acceptance. A teacher can learn these songs from a record or by participating in a workshop or a festival. They need to get a real feel for the music. Too often, folk songs have been put in a piano setting. That's a very stiff environment where they don't belong. These songs belong

in living rooms and on back porches, walking down the streets and walking through the woods and on the playground. They are the kinds of songs that you whistle and sing. They're just fun to do. They are not the songs that you sit down at the piano and learn seven different harmonies and parts to. They are immediate songs. They are songs that just about everybody can sing. I would say singing is a good way to do that. A ballad well sung. It doesn't take a trained voice. The hardest thing in the world seems to be getting people to just loosen up and sing. When you sing a ballad or you sing a song, you are telling a story. Your voice doesn't have to be fancy. Nobody who sang these songs for hundreds and hundreds of years in the mountains had fancy voices. They were just people who sang everyday while they did the dishes or sang to put the kids to sleep. It is so hard for people to relax and sing. Maybe teachers have courage for getting up in front of kids.

I.: Many teachers are frustrated actors.

G.: Right. Perhaps we can make them unfrustrated singers by getting them to sing. Adding an Appalachian instrument like the dulcimer, banjo, guitar or autoharp makes a richer experience for the kids to have. There is such a richness of Appalachian music. It would be great to have teachers able to transmit some of that to the children...that excitement and a relaxed feel for the music.

I.: If you were going to select an instrument to give to an early childhood teacher, which one would it be?

G.: There is the tradition of guitar, but

not everybody can play guitar. It is a formidable instrument to start with and perhaps not the best. I think with a little bit of instruction in a group workshop or two, the dulcimer would be useful. It is very immediate. It's easy to find the notes of a song. If you can hum a song, then you can match that to the dulcimer because the dulcimer is linear. The dulcimer is a candidate for teachers. The autoharp has been in schools but it's not very much of a melody instrument.

I.: Autoharps are pretty inexpensive. That's a big consideration for child care centers.

G.: Cost is something to think of. The dulcimer is a good consideration for that, too. I think it might be possible to buy an autoharp or dulcimer for under \$100.

I.: Banjoes and autoharps are pretty easy to locate through department and music stores. What is a good outlet for purchasing a dulcimer?

G.: There are probably some catalogues with dulcimers. Actually, there are a number of dulcimer making outfits around. Green River is the kind I have and they are in Elkhorn, Kentucky. They manufacture dulcimers on a reasonably large scale. Even if you could find an inexpensive plywood one, it would be sturdy and would produce a decent sound. The Appalachian Festival here in Cincinnati would be another place to look up authentic instruments from the mountains.

I.: If a teacher sees guitar chords above a staff in a piece of music, is that just transferred to the autoharp?

G.: Yes. You would use the chords in the song or transpose it to fit the autoharp. With the dulcimer it would be either reading music or playing by ear.

I.: I saw you once do something without a "real" instrument. You used an ax to chop wood to get the feel of the rhythm of a work song. And, you used your voice.

G.: Songs give rhythm to the work.

I.: It was a very effective demonstration of a song helping the worker. Although I'd never recommend an ax being used around a young child, your demonstration helped me think of the "instruments" in my classroom... the blocks clicking together as they're being put away or the mallet pounding into the clay. It's fun to sing as we work at school. What are some songs you think young children particularly enjoy?

G.: There are many songs from many traditions. Sometimes, these traditions weave in and out. The music that I do comes from different traditions. I am fond of sailing songs. I am fond of cowboy songs. I also enjoy Southern mountain music. Songs with animals in them are very immediate to kids. Children are fascinated with animals.

I.: Like "Froggy Went a Courtin'?"

G.: "Froggy Went A Courtin'" is a universal song. That used to be a political song, by the way. The frog was a prince from France, the princess was disguised as the mouse. If you talked about how you didn't like the prince, you would get your head cut off. So they disguised the situation as the frog and the mouse courtship. It is known as "Froggy

Went A Courtin'" in this country. Children also like "I had a cat and the cat pleased me. Fed my cat under greenberry tree."

I.: "Cat said Fiddle-i-fee."

G.: There you go. That is an Appalachian song. It is from down in the mountains. "Groundhog" is another example. "Get up your gun and whistle up your dog. Get up your gun and whistle up your dog. Off to the woods to hunt groundhog. Oh, groundhog." That's a song that you can find on records and in books. It's all about a groundhog hunt that makes the groundhog seem like the most terrible, fierce animal in the world. Some people in the country eat groundhogs so that song ties in with their lives and times. There are songs about milking the old Bell Cow and songs about squirrels and songs about Old Blue and other dogs. There are so many animal songs that engage kids. Children are also fond of songs that they can participate in. "Jenny Jenkins" is a grand song that has the kids either name the colors or think of a rhyme for the colors.

I.: Tell us a little about play parties.

G.: Play parties came from a time when dancing was frowned upon by the church. If the kids wanted to dance, which was great fun, they couldn't call it a dance. That was the main thing. They had to get around not being able to use musicians because everybody knows that fiddle players and banjo players lead people straight to hell. Everyone got together and played games and they asked if they could sing songs while they played which was okay because their parents taught them the songs. They put the songs and games together and they called it

a play party. They made the music by singing and they did the dancing by playing the games. If they did not call it dancing it was okay.

There are simple play parties and there are books that you can learn these out of. Richard Chase has put out a lot of good books with play parties in them. They can be found in most libraries. One of my favorites from his collection is "Marching Around the Levy" which is a circle dance. One person is in the center and the group sings the song, "Oh, we're marching 'round the levy, we're marching 'round the levy, we're marching 'round the levy, for we have gained the day." There are actions that are sung that are pretty apparent like, "Go in and out the windows, go in and out the windows." which has everyone in the circle raise their joined hands and the one person in the center goes in and out. "Go clean the dirty windows" they polish right in front of their own face. Then there is a part where "I kneel before my lover" or "I kneel before my friend" or "I kneel before my buddy" or "I kneel before my partner". Then the other person is drawn in. The person who is receptive to that gets to go back into the center and start all over. A whole series of little playing things follows. "Old Roger is Dead" is also from Richard Chase. Somebody lies in the center of the ring playing as if they're dead. An apple tree grows over Roger's head and everybody makes like an apple tree and the apples grow ripe and they fall on down. You knot up your fists and you throw them down towards the person who's in the center, like apples falling down. Sometimes the kids even crowd in on the person and they all rain their apples on down. One person is picked from the group who comes picking them up and

then Roger gets up and chases the old woman away who is picking the apples up. They run around the ring. The old woman becomes Roger in the next game. You start over again. It works nice with a small group of kids, say about ten to twelve. There are other group songs. There is one that came out of the mountains and into the Ohio tradition. That is, "Sailing Down the Ohio" which is a song that starts with one person in the center. The children form a circle around the outside and march around the one person in the center while they sing "Sailing down the Ohio". The person in the center gets to go out and then they name how many are in the center. "One in the middle and you can't jump Josie." Then that person gets to go out and pick another person and they make their own circle in the center and circle the opposite way that the big circle moves while all the people sing "Sailing down the River". Next are two in the circle who jump up and down and then go out and pick one person apiece and come back in, bringing them back into the center. Repeat it again. Now you have four in the center. Next time you have eight. Next time you have sixteen. Next time thirty-two. You can have big circles of people. I've done it with 150 kids which is a little unwieldy but you'd be surprised how quickly everybody gets in the center.

I.: In addition to books, teachers could listen to recordings to learn songs. Do you have any recordings you could recommend or artists that would be valuable to teachers?

G.: Although he's not born in an Appalachian tradition, Pete Seeger is somebody that a lot of libraries have records of. His songs do go in and out of many traditions

including the Appalachian tradition. He is a very engaging performer and very true to the spirit of the music -- not to the letter of the music -- to the spirit of it. There are some other people that are playing good music today out of that tradition. One is John McCutcheon who has a record out, called "The Wind That Shakes the Barley". It is not really for kids but it's a good source for adults. Another person to listen to is Jean Ritchie. She has a whole record with instructions of singing games called "Marching Across the Green Grass" on the Folkways label. It has dance instructions, play party instructions, and music on record.

I.: She has a good dulcimer record, too. It includes simple directions for playing the dulcimer.

G.: That's right. Just about all of her records are good sources for tunes. The June Appal Recording Company has music of genuine mountain artists. They are a good source for finding out more about this music.

I.: What about the black influence in Southern mountain music? Are there black artists we should include?

G.: Sure, now there's a whole tradition. There is a black tradition in the mountains. All real American music is influenced by black people. There are some traditional black performers in the mountains. There is also a tradition that kind of borders on but goes farther South. "Leadbelly" is from that Southern tradition just outside of the mountains or perhaps touching the tips of the Southern Appalachians. I think his

music is wonderful. It's not necessarily classified as Appalachian music. But it's great folk music. It's another tradition of music that is immediate, is enjoyable, that has strong rhythmic beat and drive that kids embrace and enjoy. Some of his songs are "Ha-ha this a way" and "Rock Island Line", "Midnight Special", and "Bring a Little Water", and "Cotton Fields A Home". Children particularly like Leadbelly's "Julie Ann Johnson" and "Little Sally Walker".

I.: I know my children seem to like Woody Guthrie. Is he considered of the Appalachian tradition?

G.: Woody came out of the Oklahoma tradition but the music that he grew up with was often from the mountains because of the migratory patterns to Oklahoma. One of his inspirational sources was Jimmie Rogers, a popular recording star in the South and in the mountains. The Carter family, which drew directly out of the mountain tradition and became the first family of Country music way back in the twenties and thirties, influenced Woody. Woody drew heavily on all of those and made up his own songs right out of that tradition. A lot of times he said, "Well, I used this tune for ten of my best melodies." and that was true. He took the old tunes and maybe changed a note or two but pretty much kept them the same so even his personal Woody Guthrie songs and music are right out of folk tradition.

I.: I like to take his tunes and make up my own words for classroom use. The tunes are so contagious. The children pick up the spirit of Woody's songs very quickly.

G.: Oh, that's what Woody might have wanted. There are some great Woody Guthrie records around from Folkways. One of them is called "Songs to Grow On". There are a few records in that series. Some of them are just wonderful for children. I know my two year old just goes crazy hearing them. He loves "Grassy, grassy, grassy..."

I.: "Take me for a ride in your car, car" is popular in my classroom. "Don't you push me down" is good for helping a child verbalize his feelings in song.

G.: There are all kinds of Guthrie songs for all ages. Woody is a good source, although not strictly from the Appalachian tradition.

I.: Can you think of anything else that would be valuable for early childhood teachers of Appalachian children?

G.: I think it would be advantageous to read a book or two on the culture from the Frank Foster or Public Libraries. Those libraries also have good record collections. I think the thing to do is to listen to the culture and experience the culture as much as possible. Listen to the music. Listen to the stories -- Jack tales, Grandfather tales. Experience the culture where it's at. Go to a festival. Go to a swapping bee. Go to some crafts days. Go someplace in Kentucky to one of these events to get a feel for the culture. Not only is it an enjoyable experience but there's just an aura and a feeling to sort of take in. Let it invade your body. You can do that with very little effort. Get a handle on the culture. Get the feeling of it. You know, it's not just one thing. It's stories,

dance. It's a way of life, an attitude. Those are all little bits that go together to make mountain culture. You can't really get all that from one book or one record. Expose yourself to it and after awhile, it will take.

I.: Would you be willing to share your feelings, ideas and skills with teachers at in-service training? You and your fellow music maker, Maggie Kelly, are good at communicating to adults as well as children.

G.: We enjoy sharing what we know. I think we both have a very good feel for what children are interested in and how they will respond. We both have a good sense of the Appalachian tradition, although neither of us are of genuine Appalachian background. We've both spent years learning about the music and respecting it, so I think we can help transmit some of that. We can be reached through the Urban Appalachian Council, 421-2500, or by contacting me:

Greg Jowaisas
RR 3
Box 235
Salt Fork Road
Lawrenceburg, Indiana 47025

Phone: 812/537-5655

Community Treasure

By Loyal Jones, Director, Appalachian Center,
Berea College, Berea, Kentucky

Storytelling is one of the oldest forms of communication and amusement. From the beginning of language, the story has been an outgrowth of real happenings, imagination, and the interrelation between the two. A child's mind is never filled. It teems with memories of experiences, fantasy, the stories it has recorded, and yet it thirsts for more. The good storyteller, with a good story, can enchant almost any child, and grownups as well.

In Appalachia, there has been a rich tale telling tradition. The teller of tales was a community treasure before the days of radio and television. He or she still is in some areas of the mountains. The folklore of Appalachia is a legacy of tales and songs, ballads and riddles that have been passed on from one person to another. There are ballads that tell of unrequited love, of struggle and violence, of brave deeds. There are tales about Jack and his brothers Will and Tom, of heroic or beautiful girls such as Mutsmeg and Cinderella, and hunting tales and stories of local happenings.

The storyteller was one who took the trouble to learn all of the tales he could from the older story tellers and who had a natural talent for presenting them. He or she was a person of keen imagination,

perhaps a colorful way of speaking and an ability to enhance episodes with dramatic voice tones. The good storyteller did not depend on imitating another teller or trying to memorize his exact words. Rather he would get the elements of the story straight in his mind, visualize the main characters and the events as they happened and then describe the characters and their adventures to his audience, relying primarily on his imagination, that is, the pictures he had produced in his mind. Thus the action was always fresh and always changeable, often based on current events or notions. He might inject humor, often based on or at the expense of a member of the audience, or juxtapose something ancient with something modern. The king living on in a story from the old world might take on the characteristics of a country squire in the mind of a teller in a new setting.

The Appalachian storytelling art is modest. The humor comes from understatement and sly wit ordinarily, except in the tall tale where gross exaggeration is the norm. But even here the exaggeration is presented matter-of-factly as if it is not unusual. The teller avoids dramatic overkill. The drama is enhanced with subtle voice tones, the movement of the eyes and facial expression. The mountain tale teller sees himself as a relater of tales and not an actor. Within the modest range of the art, however, the teller may portray a variety of voices and emotions. It is an art that needs an intimate setting with an audience small enough for each member to see the face of the teller and to hear even the softest word. The art loses some appeal in a large auditorium that depends on a sound system.

Some tale tellers were also singers of ballads, which is another type of story, set

to music. The ballads tell of strong actions and usually tragedy, but the ballad singer ordinarily presented the story, as the tale teller would, in a straightforward manner, stressing the story rather than the tune and the quality of his voice. The object of both the ballad singer and the tale teller was to present the story, not to show off themselves. They became lost in the story like the messenger with important news.

The art of oral storytelling is on the mend after many years of feebleness induced by the movies and television. There is now a national storyteller's festival each year at Jonesboro, Tennessee. Storytellers are featured in other festivals and in libraries and schools. Teachers can encourage the art by telling stories and tales again and by inviting their students to relate stories. Collectors such as Richard Chase, Leonard Roberts and Marie Campbell have published a rich variety of Appalachian tales. A list appears at the end of this article. Many of these tales are similar to the fairy tales and other stories that appear in numerous collections. Chase and Roberts, in particular, are interested in seeing the tales told and not read. Teachers should, therefore, encourage their students to read the tales, create mental images of the action, and then tell them to others. The interested young person can remember dozens of such stories to carry through a lifetime. Quite often the student who may have difficulty in organizing thoughts for the usual oral presentation, may be a fluent teller of a tale. Since the tales are often in dialect, the student may feel some freedom from the usual terror of making a grammatical error and can concentrate on the content of the tale rather than on the grammatic vehicle.

Practicing a dialect is also a good means of delineating the difference between the vernacular and formal speech. The experience of telling stories can teach the student many things, and give him a sense of accomplishment as well.

Sources of Tales

- Campbell, Marie. Tales from the Cloud Walking Country. Bloomington: Indiana University Press, 1958.
- Chase, Richard. American Folk Tales and Songs. New York: Dover, 1971.
- _____. The Grandfather Tales. Boston: Houghton Mifflin, 1948.
- _____. The Jack Tales. Boston: Houghton Mifflin, 1943.
- Roberts, Leonard W. Old Greasybeard: Tales from the Cumberland Gap. Detroit: Folklore Associates of Gale Research, 1969.
- _____. Sang Branch Settlers: Folksongs and Tales of a Kentucky Mountain Family. Austin: University of Texas Press, 1974
- _____. South from Hell-fer-Sartin: Kentucky Mountain Folktales. rpt. Pikeville, Kentucky: Appalachian Studies Center, 1972



The Teller Loves the Tale

Lilly Marge Kelly

Coordinator of Frank Foster Library

Interviewed by Maggie Jones-Prendergast

Interviewer: Lilly Marge, could you tell us a little about yourself, your background and how you became interested in storytelling?

Lilly Marge: I'll start by telling you where I got interested in storytelling. I was doing a Bible instruction class for pre-school children at my church. The children were getting more and more bored and so was I. I tried to think of creative ways to describe the Gospels and Bible stories to little children. I tried puppets for awhile and the children were entranced by that. But it wasn't until I got into telling stories that they really got interested. During that particular time, I was learning more about myself as an Appalachian woman and about my father who was an Appalachian. I was taking delight in learning about the history and, eventually, about the folklore of Appalachia, and began to share my enjoyment with my children. I started to make up my own stories which I told my children -- they loved it! We had neighborhood kids in, too, and it blossomed until I began to be known as a storyteller amongst my friends, etc.

At the same time, I was employed at UAC, the Urban Appalachian Council, as the

volunteer coordinator of the library.¹ Part of my job description was to write a proposal for the library. I found out quickly that people generally don't fund libraries unless there is something fascinating going on there. So, that's when we thought of expanding the storytelling that I had been doing on my own. We developed the storytelling program mainly as a way to get the library funded. I wrote four proposals and three were funded for some amount of money for the storytelling program. That is how I got into storytelling professionally. I've been doing it for about a year professionally; semi-professionally for about three years, and I'm enjoying it.

I.: Do you remember storytelling from your childhood?

L.M.: Well, not exactly, I guess in a back-handed way. I had a foster father who was partially blind. He couldn't read because he just couldn't see well enough and he loved reading. He was an intellectual person and he wanted me to read him everything I could get my hands on. Usually, I read the newspaper and the Bible and any little books that I found -- stories, Reader's Digest. So it wasn't really an adult reading to me as much as it was my reading to an adult. But he taught me to enjoy reading. He helped me to have a very large vocabulary when I was a small child. Any word that I couldn't understand, he'd make me get the dictionary out. He'd make me pronounce it correctly and read the whole definition. Finally he'd smile and say, "Now you know the word. Read on." I had to know the meaning and, therefore, make it a part of myself before I could go on with the story.

¹Frank Foster (page 197)

I.: Do you have any suggestions for teachers or parents who may be just at the beginning point -- just becoming aware of the value of storytelling and wanting to get started in that art?

L.M.: I think there is a real lack in our society of instilling in our children a love for using their imaginations in writing, speaking and in art. I say this from the experience that I have had with the school system because I have three children who are in grade school and also because my husband is a teacher. Folktales and fairy tales foster the use of the imagination and help children sort out their really deep feelings about life. Bruno Bettelheim in The Uses of Enchantment points this out and says throughout his book that fairytales help children face life with a lot more freedom than the six o'clock news ever could. Fairytales help children to understand that there are some people who are evil and who wish to do harm to others. These stories help children to sort out their feelings about evil and how they would like to see themselves react in certain situations. They help children to understand that everyone has evil impulses or impulses which are not what we'd like to see in ourselves. Bettelheim says that parents, very often, keep children so sheltered from an awareness of the evil which lies within each of us that children end up quite shocked when they find out they have within themselves the potential to do harm. Then they feel that there is something wrong with them. Parents shelter children from the wicked witches in fairytales, and in doing so fail to expose children to their own potential for evil. Most storytellers, myself included, have had the experience of having parents come up and

say, "How can you tell that story about the wicked witch boiling a kid in a pot?"

Along this same line, storytelling helps children identify with the frightening feelings that they have towards their parents and sometimes toward their peers. When we talk about Jack and the Giant we are talking about something that is very real to a child. To a child, a parent is a giant. Sometimes we come across as being monsters to them and they don't know how to cope with that. When we tell children a fairytale about a giant, and especially when the giant gets his due, it gives the child a sense of satisfaction. They, too, can hope to get their point across to their parents. They, too, can be successful in some ways. I think this helps them to feel a little more hopeful about their state in life, which, frankly, sometimes seems like it's a prison -- a place where they don't have a lot of hope, a place where they don't have a lot of say.

I'd like to refer to another point regarding the need to stimulate the imagination, particularly in schools. I have had the experience of having the same Mother's Day gift given to me by each child. When my kids get in the third grade I know they are going to give me a plastic cup that has markings on it, because that's what they do in the third grade. When they're in the second grade, they all give me this same message, "Dear Mother, I love you. Have a Happy Mother's Day. Love, your darling child." Maybe that's not what my darling child would want to say to me, but that's what the teacher puts up on the board. She draws a flower next to it and puts a house with a kid on a swing on the front of the card, and that's what they're expected to put down. There's no room for imagination

in that sort of training. The nature of folklore is that it's a story that's told and retold. There's more creativity when stories are given orally than when they are written. When a story is told and retold it picks up something of the character of each person as it goes along. If I tell you a story, you will add a little bit from your ego, a little bit from your experience, a little bit from your life when you tell it to someone else. Storytelling gives you a little room to be creative, and that's why I encourage storytelling in schools. It fosters creativity, and I think that's needed right now, perhaps more so now than in other eras in our society. There's a hunger for enchantment and fairytales now, and I think the reason is that the use of the imagination and creativity has not been fostered as much as it needs to be in both children and adults.

I.: Do you think that television has deadened our ability to imagine -- done the work for us -- so that we need help along those lines now?

L.M.: I certainly think that television has added to that. In fact, it's probably a very big factor in it, but I know also that those who publish books and stories often leave very little to the imagination as far as children's books are concerned. There are sometimes more pictures than I think are necessary. Once you have a picture in a book you cannot picture in your own mind what a particular character is like. Through television, through the written word, and through art our society has failed to foster the use of the imagination and creativity in children. It's wonderful to know that there is a hunger for that now.

I can see an audience of fifty faces that are tired faces, or angry faces, or bitter faces, or bored faces and when I'm in the middle of telling them a story, their faces are alive. I'm no longer present to them. Jack is present in a different way to each one of those persons as he is being chased or chasing the giant or when Jack is cunning and getting the best of his wily brothers. That story is caught in the imagination of each of the persons sitting there in a different way. I can see it on their faces. Their expressions say so much about what a story does. They are in another world and it is beautiful to see that happen to people. You can't do that with the written word and you can't very well do that on television.

I.: You mentioned that each teller of a tale changes a story because of his or her own experience and life. Do you also find that you change your tale each time you tell it because your audience is different and you're also not quite the same as the last time you told it?

L.M.: I don't know about the second part of your question, as for the first part I certainly tell the story differently to different audiences. This kind of adaptation is reflected in the folklore itself. For instance, there is a tale of Mutsmeg who has two sisters, Poll and Betts. Mutsmeg is wily and gets the best of her sisters. Her wisdom in getting out of situations helps her be the one who overcomes and succeeds in the end although she, at first, is looked upon as a downtrodden girl. Another character much like her is Jack, who is found in many tales told in the Appalachian region. Jack has two brothers, Will and Tom. Many

of the Jack tales are similar to Mutsmeg's tales. Mutsmeg is a good tale to tell a bunch of women or girls and Jack tales are good for the men and boys. Such tales help in identification with the character. Of course, with a mixed group that doesn't come into play. I alter the story of Mutsmeg if I have a group of five, six or seven year olds, because they are not going to be able to sit and listen to the whole story. I'll cut out parts as I go along. So, in these ways, a story is altered.

As I grow in my knowledge of folklore and as I grow more comfortable with a story, I begin to change it. That's how I would answer the second part of your question. I come to be more comfortable with the story. I'm more free to make some tongue-in-cheek expressions which might add a little more humor to the story coming from my own imagination or from a knowledge of the audience. I certainly would not be able to do that if I didn't have a good command of the story because I'd lose track of what I was saying.

I.: Do you want to get into some of the specifics of how a parent or teacher might start. What would you suggest? How does one get started -- the very beginning?

L.M.: I think the first thing a parent or teacher should do is find a collection of folktales -- a smattering of a number of different culture's tales to see what kind of tales spark his or her own interest.

One of the most important things in storytelling is that the teller loves the tale. There's an excitement in me when I tell a story that lights up the audience and lights up the children that are there. If you don't particularly like English ghost tales or Irish tales about a gentle giant or

Scottish tales about gnomes and weird creatures in the dark, then you need to find a tale that may interest you more. Perhaps the tale of Jack that overcomes that I was discussing before, or a tale like Catskins from our country which is similar to Cinderella will be more to your liking. Whatever tale lights you up is the type of tale to begin telling.

I would make a collection of three or four or five such tales. As you tell these tales, you would begin to find a greater number of tales in which you were interested -- especially if you find that people love to hear your stories. After you have read a tale a number of times, I would suggest having someone read it to you, then get a collection of people together. If you are a teacher that wouldn't be a problem. If you are a parent, that's not a problem -- just get your family together. Tell the story. Don't try to read it. Don't even try to remember it. Just tell it. I found the first couple of times I'd tell a story, I'd get some of the facts mixed up, but it doesn't seem to matter to my family, the people who are close to me. If you are a teacher, it would be important to tell the story the first couple of times to people who are not in your classroom -- just to your family or friends. Don't try to practice on how to tell the story. Tell it, and as you do, your creativity and your imagination will take over and you will know how to tell the story.

Action is an important part of every tale and so the second step would be to try to get into the excitement that Jack feels when he knows he has his brothers over the barrel. Try to get into the sense of frustration that Jack's wife has when he has just come home from spending the family fortune

on foolish things that will never get them through the winter. Try to get into the ridiculousness of a man who believes the moon fell into the lake, and someone has to come to put it back again. To tell stories like these as you would tell someone you got mail today would be doing the story a disservice. Try to live it a little bit in your telling. There's a balance that's needed and you'll learn that as you go along.

Many storytellers and folklorists have a warning that you don't want to put too much of yourself into a story because then you would be putting on more of an acting performance than telling a tale. You want to have enough joy in your presentation and enough description of the character to light a person's imagination, but not so much that the person's imagination is destroyed by what you are doing. You describe a character both by how you act it out with your body as well as how you speak it. Again, a balance is needed here.

I.: Lilly Marge, do you ever make up your own stories?

L.M.: Yes, I do and that's one of the benefits that has come from my learning stories from Scripture and folktales. It has lit my imagination and given me the freedom to express what's in my life and in my experience and to give it to my family. I consider myself one who has begun a folktale and this tale will be told and retold. Folktales come from the imagination and the heart and the life and the experience of a people. In that context, I've begun a whole set of tales from my life and experiences. I would encourage teachers and parents to imagine their own tales from their own lives and to

tell them to their children and students -- not only for the fun of it, but also to encourage children to begin to tell their own tales to one another.

I.: Do you think it's a mistake to write down these tales you've begun?

L.M.: I've written about four stories. I've imagined four stories that I have not written. I've been encouraged to write them. The closest I've gotten is to put them on tape. I find them difficult to write, because my tales change every time I tell them, because some of the joy of that story is in the telling.

On the other hand, however, I do encourage that these stories are written down and collected, because they are an historical, psychological, and anthropological survey of a society. One of the sad things I'm learning right now is that there are very few bonafide storytellers left in Appalachia who know the old tales. To collect and save these tales now is crucial to knowing and learning and loving the culture of the Appalachian folk.

I.: Lilly Marge, a lot of teachers feel uncomfortable if they don't have something in their hands like a book to read, a puppet, a flannel board with figures. Do you have anything to say on the use of props?

L.M.: We find it difficult to use our imaginations. We keep trying to portray things through another means rather than trusting the imagination of the hearer and the teller. A person who trusts himself to tell stories does not need a prop because the imagination will more than adequately portray the character. I'm against the use

of any kind of props. Most folklorists and tale tellers that I know are also against props for the same reason.

I.: I think a teacher's reliance on props stems from a fear of losing the children's attention. Do you have any suggestions or comments on that?

L.M.: I can certainly sympathize with that. I've lost a couple of audiences in my time. What a teacher needs to rely on is his command of a tale. One should never tell a tale that one does not feel comfortable with.

There are certain things that anyone can do if he feels that he is losing an audience. One of them is to shorten the story. Once I was telling tales to a group of three, four and five year olds. I was telling what I thought was a short story called Sody Saly-raddus. The story was about five minutes long. This was the first time I had told tales to children of that age. The children's minds started wandering and their feet began shuffling. I realized that I had to do something or the scene was going to get disastrous. I quickly summarized the tale and cut it to about two and a half minutes. Then I encouraged them to get up, dance and sing for a few minutes. This helped them tremendously to get out their energies and be prepared for the next story. The children were a little more calm for that story, but I realized that I couldn't pull off anything longer than five minutes. Even five minutes was stretching it a bit. My experience with people above five years old is that they can sit through most any story well told. The fear of losing an audience is relatively groundless except with children under five years old. Even with

such young children, however, you'll do fine if you work hard and stick to a simple tale. Sometimes, however, the teller is more tired than she thinks and finds out in the middle of the story that her energy level is getting really low. This lack of energy is reflected in the story that is being told. The characters won't have as much life, and the attention of the audience will tend to wane. The only thing that can be done in that situation is realize what has happened, make the story as short as possible, and get out of there as fast as you can. Remember when you set yourself up to tell stories that you've got to have a lot of energy -- don't do it on a day when you're tired and worn out.

I.: A lot of our readers will be working with three, four and five year olds. I'm wondering if you feel that a child who is raised on storytelling, has heard a lot of tales told, would have a greater ability to listen to a tale than maybe children who are used to a lot of visual stimulation.

L.M.: Yes, I've had that experience. I gave a storytelling performance to a group of children who were indeed exposed to many folktales. It was interesting because these children were much more attentive than I would have expected. Some of them were only two, three and four years old but they sat for what I thought was a long period of time. Now, this was a small group and I would suggest anyone telling tales to children this young to keep the group small and to keep the storytelling session short. If you have a group of very young children who are not exposed to storytelling, this is a fine time to begin to foster their imaginations. I think it would work out just fine.

It has for me.

I.: When you say small group, how many children would that be?

L.M.: No more than eight to a group.

To summarize, the main thing that a person would want to keep in mind when telling a story is the purpose of story-telling -- to fire the imagination of the people who hear, to describe the characters well enough to fire that imagination but not so well that the storytelling becomes a performance, and to entertain.

Suggested Resources:

Bettelheim, Bruno. The Uses of Enchantment
New York: Alfred A. Knopf, 1975.

An excellent source for the understanding and appreciation of folktales.

Chase, Richard. American Folktales and Songs. New York: Dover Publications, 1956.

Nic Ledhaus, Sorche. Heather and Broom, Tales of the Scottish Highlands. New York: Holt, Rinehart and Winston, 1960.

Toelken, Barre. The Dynamics of Folklore. Boston: Houghton, Mifflin and Co., 1979.

Recommended for teachers.

Children and Language

By Mary Crosset, Sue Dattilo and Glenda Schorr
Hyde Park Community United Methodist Church
Nursery School, Cincinnati, Ohio

This program predominately enrolls children from middle income families. The staff is proud that one third of their children come from differing cultural and social backgrounds.

Over the past twelve years of developing classrooms for children of varying backgrounds, the teachers at Hyde Park Community United Methodist Church Nursery School have grown in their expertise of handling differences. "The key", they say, "is to develop an atmosphere where each child is cherished and feels good about himself." Each child's image is fragile, they believe, and can be enhanced by the ways a teacher responds to a child.

The teachers have come to recognize that many of the techniques that were initially developed to encourage language development in the child, simultaneously built a positive image in that child. Some of the techniques that seem to enhance both language development and image are described in the following paragraphs.

Speaking Frequently to Each Child

Teachers say that young children feel important when spoken to frequently by adults. In general, teachers talk most frequently to children who talk to them, thus reinforcing the already verbal child. Unresponsive children are often avoided by teachers because talking with them is more difficult. Also, quiet children can go for long periods of time in the classroom without being spoken to unless the teacher makes a special effort.

To make sure that each child in their class is spoken to frequently and that they are not consistently missing anyone, the teachers at our school often ask other adults to keep a simple checklist or tally, observing and recording how many times they speak to each child during a 5 or 10 minute period. By reviewing these tallies, the teachers can quickly tell with whom they spend time talking.

Saying Each Child's Name Often

Young children like to hear their names. They listen attentively when a teacher uses their name and they know the teacher is speaking directly to them. It also helps them to know that their teacher is aware of them.

Our teachers have been training themselves to include the child's name somewhere in the conversation each time they speak to the child. In the beginning, it seemed simpler to remember to start each conversation with the child's name. Example:

Carol: (pointing to car)
Teacher: "Carol sees a car."

Asking Questions Only When Necessary

When a child cannot answer an adult's question or the adult signals that the answer given to the question is not appropriate, young children may feel that the adult does not like them. The child cannot disassociate himself from his language. "If you don't like what I say, then you don't like me." they feel.

Young children may be confused if asked questions for knowledge that they know the teacher already knows. For example, when a teacher asks a child, "What color is that?" and the child knows that the teacher already knows the color of the object, the child may not know why he is being asked the question.

Teachers can ask questions of one child at the expense of another. For example, a child can watch another child being asked a difficult question and wonder why the teacher did not choose him for that question... or he can witness another child fail with an answer. Unnecessary and difficult questioning can lead to an uneasy classroom atmosphere.

Our teachers have been working to eliminate unnecessary and difficult questioning from their conversations with children. They try to ask questions only when they need information. For example, when a crayon falls on the floor and the teacher can't find it, the teacher may ask, "Where is the crayon? I can't see it." Here the child sees a need for the answer.

The teachers say, "Classrooms can be run smoothly and the classroom atmosphere can become less competitive when statements are used more frequently than questions."

Appreciating Differences in Children's Language

Teachers who have children with a wide range of backgrounds will be quick to tell you that all children will speak differently from the teacher, at times. No child speaks perfectly at age 3 or 4. Sometimes differences are developmental. Sometimes they are environmental. With very young children, it is difficult to tell which is which. For example:

Barbara says, "They was here."
Carol says, "I don't never need that."
Barbara says, "He ugly."

None of this language is like the teacher's. Children need teachers who do not judge their language to be "bad" or "incorrect" because it is different. Some language changes will occur as the child develops. The child will change to other forms when he is old enough to understand grammatical differences.

Young children need to hear their language respoken in adult forms in a non-judgmental, conversational way. For example:

Barbara says, "They was here."
Teacher says, "Oh, they were here.
Let's go see, Barbara."

Developing a Consistent Atmosphere

The teachers at Hyde Park Community feel that it takes a while to become thoroughly familiar with these techniques. Once a teacher becomes aware of how her language affects a child, she will continue to develop a sensitive atmosphere.

Our teachers feel that trying these

techniques and then discontinuing them does not seem to produce the atmosphere desired. "Children," they say, "need teachers who consistently respond sensitively over a period of time."



Trey Williams
4 years 6 months
Birney Lane Nursery School

The Mountain in Me

Mary Murray Maloney
Children's Mountaintop,
4549 Westview
Cincinnati, Ohio

It keeps occurring to me that mountains seem to be in the bloodstream of the Urban Appalachian people that I know well. How did this happen? Mountains get into the bloodstream when Appalachians are very young, wading in mountain creeks that spring from the earth, melting snow and rain. It happens through little feet running on the narrow paths that mark the trail of the cows up and down the hills.

Mountains get into the bloodstream when toddlers wake up to the singing of the birds which are as varied as the mountain blue bird to the roosters. Children absorb these sounds just as their young bodies assimilate food.

A feeling develops when a child goes out every morning, in every weather, and waiting all around are strong, silent friends -- the mountains. A child lies in broom sage fields daydreaming or under mimosa trees listening to humming birds. During these long periods of time that were never scheduled, a child's intense sensorial awareness was open. Scents became a part of the child, too. The honeysuckle and wild roses warmed by the sun can fill the small nose and will live in the memory.

How can a people walking on concrete in a hot city carry in their hearts the sound of mountain winds through pine trees?

For a long time the beauty of the mountains contributed hundreds of sensorial experiences that are the heritage of the young Appalachian child. It is this heritage that the Urban Appalachians carry in their hearts.

It is essential to provide nature and woodlore for the Appalachian children in your care. These children have a right to the sounds, smells and feels of nature in all seasons just as an Afro-American child has to drums and tribal dancing. Not only has the teacher this responsibility, but she/he must find ways to enable the urban parents from the Appalachian region to get "down home" with their children. When a teacher has parent conferences early in the year, she/he needs to ask the parents what they remember of their youth. As the parents share their memories, one will taste the glory of the mountain mornings, of fishing, of mountain springs shaded by mountain laurel and hemlock. Then a teacher can feel the essence of the mountains, and know what experiences, (walks in the park, visiting naturalists, etc.) will encourage the mountain heritage to live in the city.

Below are listed some practical ideas which naturally follow the seasons. Thinking and feeling with the seasons builds an appreciation, trust and anticipation. Nature is a joy to share with young children.

Fall

1. Mountain children gather, gather, gather....the dried pods of the marigold and zinnia for seeds at spring

planting, the walnuts for winter jam cake, the apples for unending activities.

2. The children gather pumpkins from the field for Halloween jack-o-lanterns. Afterwards they use the boiled, blended pumpkins for pies.
3. Children rake leaves into a pile, jump in, throw them a lot, then finish with a compost pile.

Winter

1. Each child can have a snowflake catcher (besides the tongue), which is a piece of black fabric. A magnifying glass allows a closer look.
2. See-through bird feeders filled with sunflower seeds and hung on the windows with suction cups allow children to observe the birds.
3. When and where does one collect pine cones? Wherever pine trees grow, children never miss a chance to collect pine cones. The tight wet ones found in late winter will open up and drop their seeds when brought into the warmth inside.

Spring

1. Children continue to be part of the spring gathering rituals. They gather greens by the arm loads.
2. The teacher must find a place where it is fine for children to pick flowers, even if it is only dandelions and

clover.

3. The teacher can plan a trip to a nature center where children can find wild-ginger. In the mountains it is known as bear's paw. At its base, close to the forest floor, perhaps there will be a small narrow cup the color of maroon.
4. When the scent of locust and honeysuckle are in the breeze, the teacher can take the children's cots out for naptime.

Summer

1. The teacher can help the children find a sassafras tree and make tea from the roots.
2. Finding a running creek for wading is a must.
3. Children can now plant all manner of things -- especially sunflowers, mint, flowers that attract butterflies and the zinnia and marigold seeds that they gathered in the fall.

Yes, mountains seem to be in the bloodstream of Urban Appalachians. These mountain sensorial experiences are as important to the child's development as the arms of his grandmother. In providing these experiences for young children, a teacher will discover the most beautiful thing about the mountain outdoor heritage -- it is ever renewed and can never be fully known.

Suggested Resources:

Foxfire
Rabun Gap, Georgia 30568

This magazine is a good source for information and activities with stories and memories that come from the northern Georgia mountains. For example, past articles have included:

"Weather Signs: How the Old Timers
Predicted Weather by Observing Nature"

"Churn Your Own Butter"

National Audubon Society
950 Third Avenue
New York, New York 10022

Learning activities can be made from the pictures in back issues of the magazine, Audubon. Other educational materials are also available.

National Wildlife Federation
1412 16th. Street, N.W.
Washington, D. C. 20036

This organization publishes National Wildlife, Ranger Rick and Your Big Backyard magazines. The beautiful full color photographs in each issue are excellent materials for nature study in the learning environment. Your Big Backyard is written with the very young child in mind.

Shuttlesworth, Dorothy. Exploring Nature With Your Child. New York: Harry N. Abrams, Inc., 1977.

Young children are sure to ask questions about nature and this comprehensive source book has many answers. The recently revised edition is full of beautiful color photographs.

In Practice - - -

In Practice ...

The Appalachian child may feel an inclination to participate in classroom activities which revolve around "the mountain in me". The teacher, sensitive to the interests and needs of each child, should create activities which nurture those interests and needs.

This section, while by no means a comprehensive curriculum, offers a sampling of ideas for the early childhood teacher. Activities, recipes, songs, etc. that are easily available from other sources are not included. This is not a packaged curriculum, but rather a guide which invites a teacher's creative energies to be utilized.

Environment

Appalachians are marvelous creators. They have a gift for utilizing whatever is on hand to create toys, clothing, furniture, instruments and gifts. Appalachian creations have a warm, inviting quality that are natural for the classroom.

The early childhood teacher can reflect on this facet of Appalachia when setting up the classroom environment. A small quilt for a huggable rag doll, a rooting sweet potato in a window are things the Appalachian child might see at home. Bringing the flavor of "home" to the school environment

communicates to families that the school values the same materials as the homefolk.

The resourceful child care center will welcome the skills of families in developing a pleasant environment. By providing fabric scraps to some willing hands, a cozy rag rug or pillow could be made for the classroom. Wood scraps from a local lumberyard can be transformed into toys, trays, blocks or furniture.

Manipulative materials can be attractively arranged in inexpensive baskets similar to the baskets utilized down home.

Pictures of Appalachian scenes, people, materials or animals can be hung at the child's eye level. Clever picture mountings include sandpaper, calico gift wrap paper, paper doilies, and burlap.

The beauty of natural materials, found in many Appalachian homes, can be added to the classroom. Wooden tables and shelves, macraméd plant hangers and nature samples add pleasant aesthetic touches.

Classrooms, as a setting for people living and working together, should feel like a home. It is largely the teacher's responsibility to make it so.

Self-Esteem

The atmosphere of the classroom, that intangible quality that allows a child to feel "at home" may have a positive effect on a child's self-esteem. The teacher's behavior is an important ingredient in this atmosphere. Supportive verbalizations, body language (such as kneeling or stooping to the child's eye level to listen), a gentle touch and other teacher behaviors may reinforce a child's sense of self worth. The activities

and materials in the classroom also need to support the child's natural desire to succeed.

Teachers can use snapshots to communicate that they cherish each child as an individual. A classroom photo album can help everyone remember happy moments of the past. Snapshot magnets can be created by attaching magnetic tape to small sections cut from a photograph. Teachers can make a snapshot finger puppet by cutting out a figure in a photograph and adhering it to a thin strip of paper which can encircle the finger like a ring.

Children like to know that they are important to the well-being of the group. Teachers who allow children the freedom to hang art in their own way in the room are communicating that everyone's way of decorating the room is valued. Teachers who memorize a child's original song and then sing it frequently are expressing pleasure in the musical gift a child has shared. In other words, the classroom is a better place to work because of the art children have created and because of the intangible gifts children and teachers share.

Teachers can create original stories about the class. The stories can be simply created by using a single paper doll pattern for each child. Physical features and other adornments can be added to the outline. An initial on the chest of each figure helps the children identify one another. The story could be called "What My Friends Do Well" or "Going to the Nature Center with My Friends". Positive qualities of each person should be described as well as some of the children's own language.

A classroom in which the climate is filled with acceptance, trust, empathy, kindness, and love would seem likely to

encourage the growth of self-esteem.

Transitions

"One of the best times for my mother to tell us them old stories was when dad would be out and couldn't get back in till late. My mother would have the grub ready, but we would have to wait till he come, even if it was 'way in the night. And to keep us pacified, she would tell tales."¹ This is an Appalachian example of what early childhood educators call "transitions". It's what occurs between activities. Too often, the wait between events in a child's day is not interesting for the child.

Teachers have the responsibility of creating smooth transitions many times in a day. Children can sing a familiar tune while waiting for their friends to dress for the outdoors. Traveling to the outdoors or to the muscle room can be made more pleasant by utilizing imaginative transitions. Children enjoy swaying like willow tree branches or squirming belly-down like worms. Walking a yarn "creek" to the destination is a good balance experience. Creative planning can make the difference between a pleasant, enjoyable transition and one filled with anxious, unhappy moments.

Field Trips

Careful planning will make field trips with young children a delightful learning

¹Words of Dave Couch, Up Cutshin and Down Greasy. Leonard W. Roberts.

experience. Both children and teacher enjoy a trip more if crowds are avoided. If any part of the trip might be frightening to a child, the teacher must consider ways to prepare the children for the experience. For instance, even a first time ride in an elevator may be frightening to some children. The teacher must allow for moments of fatigue and plan time for rest breaks so children do not get overly tired and irritable. By visiting the site beforehand, the teacher will know whether it offers places to relax, a safe setting, clean toilet facilities and drinking fountains. Well before the day of the trip, the teacher needs to review the requirements of the trip and make the necessary preparations. Permission slips must be completed, first-aid supplies packed, emergency phone information collected and reviewed, and name tags prepared. Reservations, if needed, should be confirmed. The most successful trips are well-planned ones.

In Cincinnati, plan to visit the following places.

Appalachian Festival: folk music and
storytelling as
part of the educational tour.

Contact: Appalachian Community
Development Association
Box 996
Cincinnati, Ohio 45201
381-3219

Miljoie Horse Farm: tours of the barns
and horse rides.

Contact: Miljoie Riding Academy
7333 Main
Cincinnati, Ohio 45244
561-9887

Museum of Natural History: guided or
self-directed
tours.

Contact: Museum
1720 Gilbert
Cincinnati, Ohio 45202
621-3889

Nature Center: guided trail walks.

Contact: Nature Center
4949 Tealtown Road
Milford, Ohio 45150
831-1711

Ruoff Farm: hands-on working farm.

Contact: Ruoff Farm
9579 Brehm
Cincinnati, Ohio 45247
931-3396 (8-10 AM)

Trailside Museum: hike with naturalists.

Contact: Burnet Woods
Cincinnati, Ohio 45220
281-0190

Outdoor Education:

Contact: Avon Woods
861-3435

California Preserve
231-8678

LaBoiteaux Woods
542-2909

Zoo: guided or self-directed tours.

Contact: Zoo
Department of Education
3400 Vine
Cincinnati, Ohio 45220
281-3700

Science

The science curriculum for the young child is the universe at hand. It is not far away and long ago, but here and now. The mountain child's experience is rich in exposure to the wonders of the natural world -- plants, animals, insects and more. In the city this natural world is, in large part, covered over with concrete. Nevertheless it is still there. Discovering this more hidden natural world of an urban area is a challenge for teacher and child alike.

In addition to the observation and sensory exploration of nature, the science curriculum can include humankind's efforts to survive in this world of nature. In their woodworking, children handle real tools. Children plant seeds, tend garden plots, and harvest crops of radishes and green beans. They care for animals and birds. They learn to prepare simple foods. In these simple and basic experiences, children learn about the world.

Science for the young child is any happening or experience that the child can safely explore. It's enjoying the properties of mud, sand and water. It's watching a bird at a feeder. It's listening to a heartbeat. It's baking and eating cornbread. Science is moments of listening, watching,

and touching. Science is those moments throughout the day when a child acts on the environment -- when the child is the force that causes a block tower to fall or a ball to bounce. The alert teacher allows and encourages this diversity of learning to take place and describes and expands on these experiences, when appropriate.



Lamar Goodmon
5 years
Fairmount Day Care Center

Gardening

Finding a garden plot for an urban child care center will surely be a difficult, but

rewarding, task. Well before the spring planting season, arrangements for the plot need to be finalized. How will the children get to and from the plot? Will water be available on site? How long will the plot be available? (Of course, the center with its own garden right out the back door does not share these concerns.) In finding a plot, a walk around the neighborhood may be a good way to begin. Are there any vacant lots? The owner may be willing to let children plant a garden for free or for a small rental fee. A call to the Recreation Commission, neighborhood council, Park Board, etc. may be helpful. Once a garden site is chosen, seed catalogs can be ordered and perused. Care in selection of seeds is important to the satisfaction children will experience. Some seeds need to be chosen because they germinate quickly or because the plant will reach maturity or bear fruit in a relatively short period of time. For instance, radishes may be ready to eat in as little as twenty-two days, whereas spinach requires about twice that number of days and pumpkins require at least four times as long to reach maturity. Other seeds may be chosen because they produce vegetables that children enjoy eating, or that would be easy for children to care for and harvest. Buying plants or starting seeds indoors in the early spring would be other ways to get a head start on a growing garden. Finally, planning for a garden will need to include a workable way for small groups to care for the garden at any one time. Three or four children with an adult will learn more and be able to do more than the entire group at once. Besides, the convergence of twenty city children on a plot could quickly destroy a fledgling garden as surely as a flock of starlings. Time spent

by the teacher in learning not only about the plants of the garden, but also about the uninvited intruders of nature -- the common weeds, insects, and birds -- will pay off in greater satisfaction and enjoyment of working with the children in the garden. Lady bugs and earthworms, the garden's natural helpers, will need to be discovered or maybe even imported to the garden. The teacher should be prepared to use the moments of discovery for learning and to answer a child's questions. The teacher will also be able to help dispel or prevent fears children have of creatures like daddy long legs, spiders, worms, insects and bees. Maybe knowledge will even help teacher handle his or her own fears of such things!

The experience of gardening is one of the most useful activities we can share with children. At any later time in the child's life, gardening could become a hobby or a necessity. To store away enjoyable gardening memories is most certainly to enrich a child's life.

Mud, Sand and Water

"My likes bumpity mudpies!" the child of three exclaimed. Mud, sand and water are wonderfully versatile materials for children. These media provide texture and properties not found elsewhere in the early childhood classroom. The unstructured qualities of these materials encourage creativity. Children can exercise their imaginations, free from adult restrictions and expectations, during "messy" play. Appropriate props can stimulate creative play. At the sand or water table, children can have the opportunity to develop pouring and measuring skills,

increasing eye-hand coordination. Children can become problem solvers, making predictions, for example, about the best mud recipe for molding "mountains". These media offer social flexibility, as well. Children may work individually, with only one other child, or with several. Cooperative play often evolves from mud, sand and water activities. Other social and emotional benefits seem evident during such play. Water play, in particular, seems to have a soothing effect on children. Mud or sand play provides opportunities for emotional release, helping children deal with the feelings associated with toilet training or the feelings of anger. (Children can be re-directed to squeezing mud when they have attempted to squeeze a person.) Children should engage in some form of sand, water or "mud-luscious" play frequently.

Cooking

"Look teacher - I did it!". This comment from a five year old child as she successfully cracks her first egg makes all the extra time and effort that goes into a cooking project worthwhile. Cooking in the classroom requires special planning and precautions but is an exciting and valuable activity for children. As they perform the normally adult tasks associated with cooking, children achieve a sense of mastery and accomplishment that builds their self-esteem. During a cooking experience, new terms are learned, motor skills are developed and refined, and conversation is stimulated. Children practice social skills as they take turns stirring and serving and learn the value of cooperating toward a common goal.

As Appalachian children are presented with cooking activities that reflect their culture, they can take renewed pride in their heritage. In addition, many opportunities exist during cooking projects for teachers to facilitate intellectual learnings. Children can learn about nutrition and the physical changes that take place during cooking as well as gain experience with a variety of tastes and smells that they might not have otherwise encountered. The many benefits inherent in cooking with children make it a positive learning experience as well as a pleasure for children.

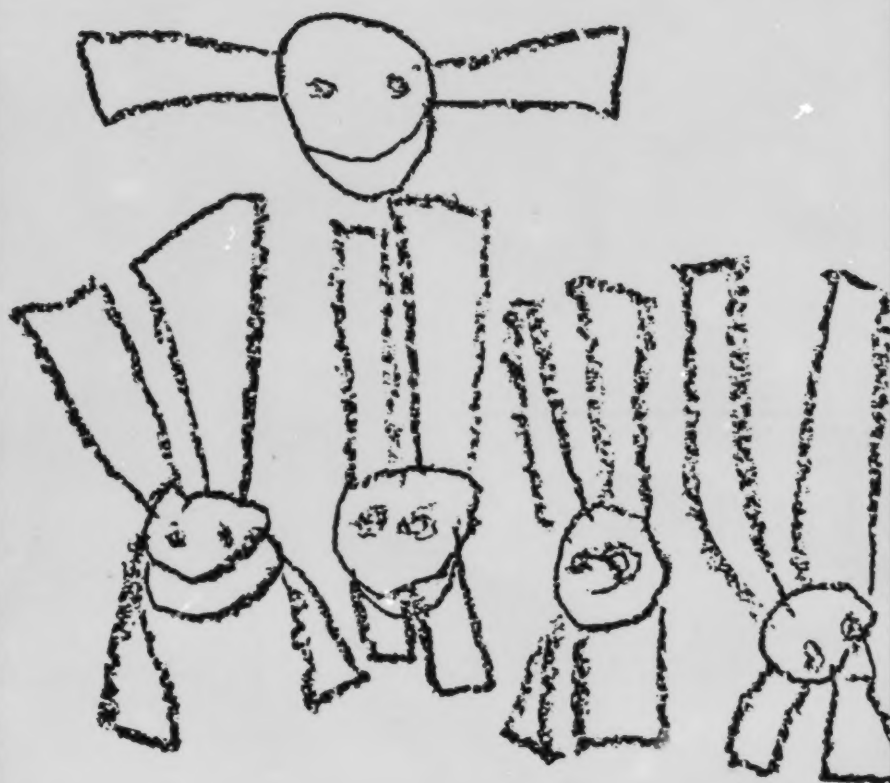
Carrot Haystacks: Children scrub the carrots before grating. Serve in little stacks.

Egg Salad: Children peel cooled, hard-boiled eggs before bathing them in a bowl of water. Eggs are mashed with a fork or pastry blender. Add some mayonnaise, salt, and pepper. Add a bit of prepared mustard to enjoy it Pennsylvania style. Children spread onto bread or crackers.

Sweet Patootie Surprise: Children slip off skins of cooked, cool sweet potatoes or use canned ones. Potatoes are mashed by hand until ready to be rolled into balls. Child makes a thumbprint into the potato ball and inserts a miniature marshmallow. Cover the marshmallow. Roll ball in a mixture of ground nuts and sugar. Place in a pan with melted butter. Bake a short time, until warmed.

Eggnog: Child beats 1 egg with a tablespoon of sugar by hand. Add one cup of milk and $\frac{1}{4}$ teaspoon of vanilla. Beat until foamy.

Peanut Buttered Apple: Teacher slices apple into many pieces. Child spreads peanut butter on apple slices with a blunt table knife or popsicle stick.



Damon Heard
5 years 4 months
CWFF Child Development Center

Churning Butter: See-through churns are available on loan through the Dairy Council of Cincinnati. (see Resource Guide, pp. 190-197)

Dramatic Play

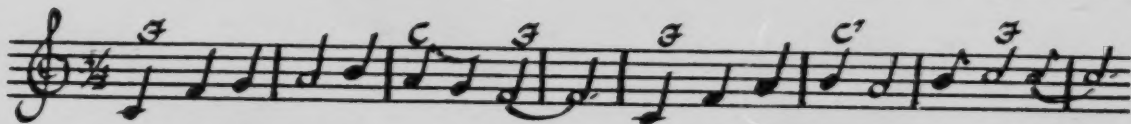
Children are attracted to dramatic play because it gives them an opportunity to become another character and to use materials that are from the adult world. Dramatic play fosters children's language and creativity. Much dramatic play is a co-operative venture and contributes to a child's social growth. Spontaneous dramatic play is to be applauded. The teacher can watch for opportunities to extend such play, keeping it forward moving. She might become a participant or merely remain an active onlooker posing questions. She might add props to lend depth to the play. Prop boxes, based on a theme, can be created. Ambitious teachers can design prop boxes centered around the occupations of the families served by the center. Prop boxes contain materials supporting the theme, including pictures to hang in the area and safe items for the children to manipulate.

Gardener Prop Box: sunbonnets, straw hats, work gloves, child-sized wheelbarrows, rakes, shovels, hand gardening tools, buckets, beans, watering can, plastic fishing worms.

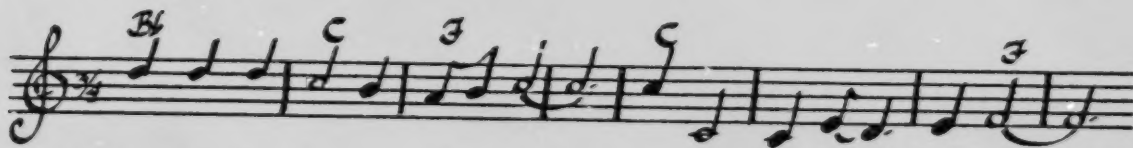
Coal Miner Prop Box: refrigerator box for the mine, child-sized wheelbarrows, shovels, bean bags of black fabric for "coal", plastic hard hats, work gloves, lunch pails, flashlights, safety goggles, surgical masks, first aid box.

A Special Gift

words & music by Chris Stafford, 2/21/80



Isn't this child a special gift! Isn't this child a de-light!



Doesn't he give your heart-a lift! Each morning and each night!



Music and Movement

A solid music and movement program includes structured, as well as spontaneous, experiences for children. Music is a way to communicate. Many mountainfolk would just as soon be singin' as talkin'. Appalachians have worksongs whose rhythm makes the work go smoother. This idea can be applied to the work called play. The responsive early childhood teacher listens for opportunities to communicate musically. Songs can be created about nearly any activity in which a child is engaged. Movement might be a response to something the child has just seen, like a worm stretching along a path or a ball bouncing over a log. Imitating such movements is not only fun, but helps develop body awareness, rhythm, creativity and an appreciation of the world around us.

Art

"If I gave my mountain Grandma 100 yards of printed cotton, she'd probably create 100 different things with it." This is how one Appalachian grandchild viewed her mountainfolks' creative energies. Young children have the same potential as the mountain Grandma. They can be offered the same materials for creativity on different occasions and respond to it in unique ways each time.

Teachers should provide ample interesting art materials for children's use. One art project a day limits the children's opportunities for exploring through art.

Free or inexpensive items are available from businesses, thrift shops, parents and

Mother Nature. Grocers might donate a broken bag of beans or noodles. Thrift shops recycle myriads of usable goods, from potato mashers to dried flowers. Parents can provide fabric and lumber scraps, old greeting cards or paper bags. Mother Nature has bark from fallen trees, pine cones, feathers and clay deposits. Many materials do not have a price tag.

Natural dyes are interesting for children. Tinted water left from soaking berries or from cooking beets, spinach or sassafras can shade fabrics or papers. Teachers can help children wrap fabric around a short stick. Rubber bands are slid around the fabric. The natural dyes are divided into tall, narrow unbreakable containers. The children dip their fabric sticks into the dyes. Another method is to brush the fabric or paper with a feather or leaf.

Early childhood teachers can offer art experiences based on a theme. For example, if the class is planning a trip to a fish hatchery, an activity called "Fishin' Pole Painting" can be used. Simply tie a long string or fish line onto a stick. The child dips his line into a bucket of paint, lifts it up and drags the string over a large piece of paper placed on the floor.

Classroom art activities differ from craft activities. Art experiences meet the child on his own terms. The child is offered a free choice of materials and his art expression will evolve as he wants. Art activities are child-directed, with the teacher supplying materials, verbal or musical stimulation and reinforcing experiences. Craft projects allow less opportunity for individual expression and usually require step-by-step verbal instructions from the teacher. This may frustrate the child, causing his self-esteem and interest

in the project to diminish. Crafts projects often answer the adult's need to have the child create a work which is a NOUN -- something that can be given a name. Children may be offered both art and crafts opportunities, with the choice of participation resting with the child.

The following materials may be used in creating collages or as alternatives to paintbrushes. Many of the materials can be painted or drawn upon. Some could be used in "rubblings". A few might be used in a woodworking activity or to manipulate clay. Look for the hidden uses of them, or better yet, set out a few baskets of these materials. The children will uncover the hidden uses.

acorns
allspice
almonds
apple seeds
apricot seeds

balsa wood
bark
basket reeds
beans
bones
burlap
buttons

canning jar rings
clothespins
cloth scraps
cloves
coffee grounds
cord
corn cobs
corn husks
corn kernels
corn on the cob
corrugated paper

doilies
dried flowers
dried peas, beans

egg shells
embroidery thread
evergreens

fabrics
feathers
felt
fruits
fur samples

grains
gravel
greeting cards

jute

lace
leather
leaves

magazine pictures

moss, dried
muslin

nails
newspaper
noodles
nuts

orange seeds

paper bags
pebbles
pine cones
pine needles

quills

raffia
ribbon
rickrack
rock salt
rocks
rope

sand
sandpaper

sawdust
seeds and pods
spools
sticks
stones
straw
straws, broom
string

tape, sewing
thistles
threads
twigs
twine

utensils

vegetables

weeds
wood scraps
wood shavings

yarns

zippers

Woodworking

A certain early childhood center employed an Appalachian as custodian. He offered to make a piece of equipment for the school. This project involved cutting several circular shapes out of wood. A teacher found him one evening painstakingly tracing the circumference with a nail attached to a string and tacked in the center. "Oh," the teacher said, "that will take forever, let me get you the electric saw." "No," the man replied, "I like to do it this way."

Many of us city folks are so accustomed to the automated way of life, that we can't bear to think of doing anything slowly. We're conditioned to do things the easiest, fastest, most efficient way. It is difficult to understand that some people may find satisfaction in doing and not merely in being finished. Some may enjoy the fact that what their hands have made is "one-of-a-kind" and not something anyone could make a dozen of in an evening. Perhaps this value our culture places on speed and efficiency is the reason woodworking in the classroom is such an undeveloped area. A child who spends all morning nailing two boards together is not dawdling, wasting time, or preventing other children from having a turn. This child may enjoy the sound of the hammer hitting the nail, the heaviness of the hammer, the hardness of the wood. She may enjoy working on her own, with sturdy tools to make something quite unlike anything else she has made before.

Well-made, real tools, hammer, saw, brace and bit, wood rasp, sandpaper, nails, are essential. Cheap tools are likely to be safety hazards. Well-made tools will last, are less likely to break in use, and, therefore, are much safer and a good investment. Goggles protect eyes and are also fun to wear. Softwoods, such as white pine, poplar and basswood minimize frustration and reward the child's efforts with success. Materials to add include:

pine doweling
string
spools
cigar boxes
wood chips
onion bag mesh
leather scraps

fabric
bottle caps
metal jar lids
glue
rubber bands
screw eyes
linoleum scraps

cardboard tubes
washers

drawer knobs
wooden clothespins

If a woodworking bench is not available, or as a preliminary step to woodworking for the youngest children, a hammering stump may become a busy place in the classroom. A log that is low and wide enough to prevent tipping, a hammer and nails are all that is needed.

Teachers need to be creative in allowing time for children to enjoy working with wood. Our concerns for safety and supervision must not lead us to hang a "closed" sign permanently on the workbench.

Manipulatives

Children derive great satisfaction as well as important benefits from manipulative games and toys. Puzzles and construction toys, such as legos and blocks, promote the development of fine motor control. Manipulatives such as lotto games develop and refine perceptual and visual discrimination skills. Guidelines for choosing or making manipulatives include safety, durability, aesthetics, and age-appropriateness. Whenever possible, manipulatives should be "fail-safe" or self-correcting. This allows the child to experience success with the game, keeping self-concept intact. Many manipulatives are easy to make, enabling the teacher to make them especially relevant to the children, their interests, and background.

Natural wood puzzles and games made by Appalachian craftspeople are available at the Appalachian Festival or through mail order from some of the listings in the Re-

source Guide (pages 190-197). Materials from nature are another source for manipulative play. Shelling corn or peas, scooping beans, snapping green beans are all enjoyable tasks for children.

Teacher made games, as follows, are a relatively inexpensive way to enrich the classroom's store of manipulative materials.

Sewing cards: A simple picture outline is drawn on sturdy cardboard. Holes are punched at intervals on the line. A long shoestring is used to lace through the holes.

Busy Book: A cloth book of things to do -- zippers to zip, buttons to button, hooks and eyes, velcro fasteners, pockets for objects -- is an engaging quiet activity for the wide awake and restless child at naptime.

Lock boards or boxes: Small wooden boxes or boards with hinged doors can be fitted with hardware to latch or lock. Such boards are available for purchase from major companies that supply school equipment, but the handy teacher can make them as well and much less expensively.

Weaving: Older children will enjoy weaving through openings in berry baskets, needlepoint canvas, burlap, or potato/orange/onion sacks. Ribbon, colored wire, yarn, pipe cleaners or rickrack are some possible materials for weaving.

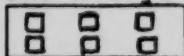
Braiding: Well-coordinated children with a great deal of manipulative experience may have some success with braiding. A braiding board is made by placing a nail on a smoothly sanded board. Three strands of yarn, string

or raffia are tied to the nail or a classroom doorknob out of traffic's way.

Lotto Games: As a matching and visual discrimination activity, teachers can develop their own lotto games.

(1) Find two each of six small related pictures, such as domestic, woodland or farm animals.

(2) Glue one set of pictures onto a piece of tagboard or similar stiff paper, in two rows. An ideal material for lotto game boards may be obtained from dentists. Dental X-rays are placed in white cardboard holders that have six two inch square cutouts through which the X-rays show.



Prior to lamination, this piece of cardboard can be placed over the game board, nicely outlining the pictures. Then when laminated together, the lotto board becomes durable.

(3) Glue the other set of pictures onto tagboard. Cut out each picture and laminate or cover with contact paper.

(4) Children match the small individual cards onto the identical picture on the lotto game board.

Tongs and Tweezers: Nature items such as the seed pods of sweet gum trees, beans, pine cones and pebbles can be transferred from one container to another or from one side of an egg carton to another. Such activities are helpful preliminaries to the skillful use of scissors.

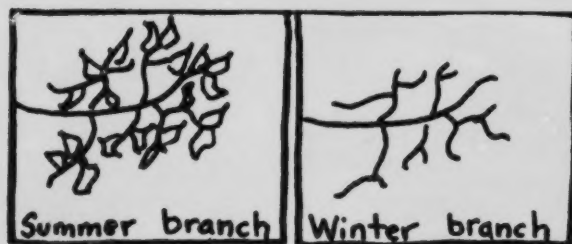
Mathematics

Mathematics can be a natural and enjoyable part of an early childhood curriculum. Mathematical concepts and operations make up a part of the children's world and are of interest to them. This can be seen in the various proclamations of children: "He got the biggest piece" or "I'm the fastest" or "I was first". This interest in numbers and numeral functions provides an alert teacher countless opportunities for using everyday activities to introduce and reinforce mathematical concepts. For example, children practice one to one correspondence as they pass out cups for snack - one cup for each child. Sequencing is very much a part of children's lives. They can easily learn the schedule of events at school or the order of the steps involved in making pudding or play dough. Preschool also affords children experiences with even more complicated mathematical concepts. In the block area, children can discover important facts about size and volume as they build enclosures and try to place objects inside them. Many chances for measuring, classifying, and conserving occur during cooking projects, at the manipulative table, or in the sand and water areas. Such concrete experiences with mathematical concepts meet the child on his own terms, allowing each child to extract from the activity as much as he is able, depending on his personal abilities. As teachers of young children move away from the drill approach (having children learn to count by rote memorization) toward incidental learning of math concepts, the result can be real understanding of numbers and their uses for children. Although concepts are introduced informally, incidental

learning does not mean accidental learning. Teachers must make conscious efforts to provide concrete experiences suited to the child's abilities and background that will enable him to discover math concepts. The activities listed here help meet Appalachian children on their own ground, building on their culture to provide relevant experiences promoting the development of math concepts.

Basic Concepts: Children can discover basic math concepts such as more, less, equal to and same as through a variety of classroom activities. Scooping, pouring and measuring different materials like sand, water, cornmeal, and beans provide children with such opportunities.

Sequence: Progressively detailed pictures of an object or scene provide children with a chance to arrange them in their proper order. Appropriate Appalachian subjects are pictures of a tree in each season, corn-husk dolls, and a cabin. These pictures can be drawn with markers or crayons in a simple form, even using stick figures or simple outline drawings. Each card should be aesthetically pleasing in appearance and laminated or covered with contact paper for durability.



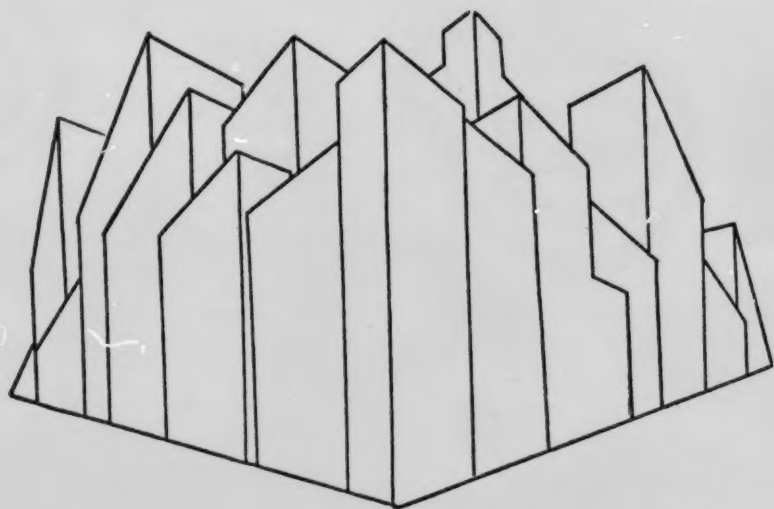
Match and Sort: A variety of objects can be matched or sorted. Beans, leaves, fur, fabric and wood samples are possibilities. Pictures of animals, plants, instruments and quilt patterns can be carefully mounted and covered with clear contact paper or laminated. Items can also be matched to their silhouettes or outlines drawn on a game board. Cookie cutters matched to their traced outline would be easy to make. Pictures of objects or objects can be sorted into baskets. Children can separate plastic replicas of wild animals from farm animals, pictures of fruits from vegetables and cards with three animals from cards with five. Other sorting activities could encourage the children to group together things sharing a common trait. For example, items or pictures can be sorted according to function (hammer and nails), shape (all round), texture (all wood or metal), or opposites (hill and valley, day and night).

Blocks

Blocks, a simple, basic, unstructured material, have been used endlessly by generations of children. A generous supply of blocks, a protected, open space and encouragement from a sensitive teacher are all that are needed for this creative and challenging play. The simplicity of blocks allows children to use their minds and hands in constructing or their imaginations in pretending. A block can become one brick in a building, a portion of a roadway or a loaf of bread! Children can learn to work cooperatively and to share ideas in the block area. As children mature and their play and constructions become more complex, a teacher

may decide the addition of other materials to the area will enrich or extend the children's use of blocks. It's important for the teacher and the children to discover the possibilities of blocks without the distraction of too many, or too quickly added, props.

To enrich the block area a teacher may cautiously consider adding people, animals, and vehicles. Small hand made clothespin or corn husk dolls would be particularly appropriate in encouraging appreciation of Appalachian culture. Small plastic animals familiar to the Appalachian region such as: goats, cows, dogs, cats, horses, mules, sheep, possums, and raccoons, could also be included. A paper maché mountain either made by a teacher or purchased as a train tunnel from a hobby shop could be considered. Black beans could fill a train car to be used for pretend coal. Trees can be fashioned from twigs and bits of tissue paper and anchored to a base of plasticene. A meandering creek cut from green or brown felt or contact paper can be placed on the floor. The walls nearest the block area can display pictures at the child's eye level of log cabins, carpenters at work, animals in their natural state and other subjects that will inspire young builders. An artistic teacher or parent may wish to paint a mural of a mountain scene to include trees, wildflowers, etc. The sensitive and creative teacher attuned to the needs and interests of a particular group of children will discover what needs to be added and when. If the children are not presently showing interest in the block area, evaluation may be the first step. Frequently a teacher's care of and attention to this area is sufficient in itself to spark a renewal of the children's interest.



Pete Lumb
13 years 9 months
St. Mary's Grade School

Language

Teachers can do much in the classroom to help children acquire and use language. The general atmosphere and environment of the room should be one in which combinations of people, i.e. teacher/child or child/child, want to verbally share their experiences. Everyday teaching techniques can encourage children's expression. By helping children reveal their feelings and needs, the teacher encourages verbalizations. Teachers can stimulate divergent thinking by asking open ended questions which elicit varied responses from the children.

Children develop language skills by hearing and practicing language. The attentive teacher can capitalize on a child's interests by helping to create an "experience" book in which the child dictates a story to be set down on paper.

A teacher who learns that a child has gone hiking in the woods, might want to use this information in making the day's language plans. The traditional "Bear Hunt" can become the "Mountain Hike" in which the children echo the teacher's words, actions, vocal inflections and moods.

Wanna Go on a Mountain Hike?

Wanna go on a mountain hike?
Grab up your back pack.
Put in some band-aids.
Put in a tasty snack.
Let's go on a mountain hike!
Put on some loose clothes.
Put on some walkin' shoes.
Ready for a mountain hike?
Stay on the footpath.
Tramp, tramp, tramp, tramp.

Stay all together now.
 Tramp, tramp, tramp, tramp.
 Jump the stream there.
 Don't get your feet wet!
 Look at the bird's nest,
 No birdie's home now.
 Listen to the trees move.
 Swishy-swish, swishy-swish.
 Feel the soft moss.
 Patty-pat, Patty-pat.
 Smell the pine cones.
 Sniff. Sniff. Sniffy-sniff.
 Aaargh! (grab nose)
 Phew! (dramatically)
 Smell the ol' skunk!
 Phew! Phew! Phew! Phew!
 Let's get outta here!
 Run down the footpath!
 Smell the pine cones! (Speak quickly)
 Feel the soft moss!
 Listen to the trees move!
 Run! Run! Run! Run!
 Look at the bird's nest!
 Jump the stream there!
 There! We're far from
 the smelly skunk!
 Time to rest up.
 Rest our weary bones. (Speak slowly,
 Rest our weary bones. voice fading.)

--Chris Stafford

Teachers can also adapt written stories
 to suit the children's attention span and
 interests. Following is an adaptation of
Contrary Jenkins¹ for younger children, for
 city children. Living by the rule of con-
 trariness is a story theme that could gener-
 ate endless episodes for Jenkins, and for
 the storytelling teacher. Each of us is a

¹Caudill, Rebecca. Contrary Jenkins.

bit like Jenkins. We all can be contrary. This story lets us laugh at the contrariness we find in ourselves. At certain points in their development, children can be especially contrary. Being able to say "no" must be a wonderful feeling. Children can feel small and unimportant living in a world of giants (grownups), but "no" is a big and powerful word. "No!" is a word that can stop children from running into the street or touching the hot oven. A clever child will wonder how this mighty word will work on grownups. Contrary Jenkins is an exaggeration of this need in children, and in all of us, to hold our ground against all sound advice and common sense, to test our own strength against that of peers and authority. If a mental note is made of the contrary things young children say and do, young Jenkins can do and say these very things. The finest oral tradition of Appalachia will be kept alive and well in the big city.

Do you remember that story about a man called Ebenezer Jenkins? The man who said "yes" when others said "no" and "no" when others said "yes"? Let me tell you -- Ol' Eb has been this way a long time. I reckon ever since he was two years old. His mammy told me this story.

Little Ebby's birthday was coming soon. He was almost two years old. His mammy wanted to please him on his birthday. Mammy said, "I don't know if I can please that boy. He's so contrary. In the morning, I say, 'Get up, Ebby. Day's a-wastin'.'" and Ebby says, 'No. I'm gonna stay in bed.' I tell him, 'Wash your face.' and Ebby says, 'No, Mammy, I'll play

in the mud.'" Mammy did not know what to do on Ebby's birthday. She thought about it a long time.

The day of Ebby's birthday came. Mammy went to Ebby's bed. "Don't get up today, Ebby. It's your birthday."

Ebby hopped right out of bed and said, "Day's a-wastin', Mammy."

"Well," Mammy said, "please don't wash your face. You look fine the way you are."

Ebby went right to the sink and washed his face. "The water feels good, Mammy," he said.

"O.K.," said Mammy, "but no breakfast for you. You're getting a little fat."

Ebby sat down at the table and ate six pancakes, an apple and gulped a big glass of milk. "I don't want to be skinny," he said.

Mammy said, "I'm going out to get the paper. Don't you dare open that package on the table."

No sooner was Mammy out the door, than Ebby tore open the package. Inside the package was a big red fire truck. Er-r-r-r-r. Mammy heard Ebby making a siren sound and ran into the house. "Happy Birthday, Ebby," she said.

"No," Ebby said, "There's a fire, Mammy!"

--Maggie Jones-Prendergast

Original fingerplays can build vocabulary and be a successful link to a child's interests. Effective fingerplays have four to eight lines which are rhythmically pleasing and lend themselves to finger or body movements.

Black snake,
black snake,
wiggle through the grass.

When you see us --
you run fast!

Black snake,
black snake,
swimming in the creek.

Find your friend,
to play hide and seek.

Black snake,
black snake,
sleeping in the sun.

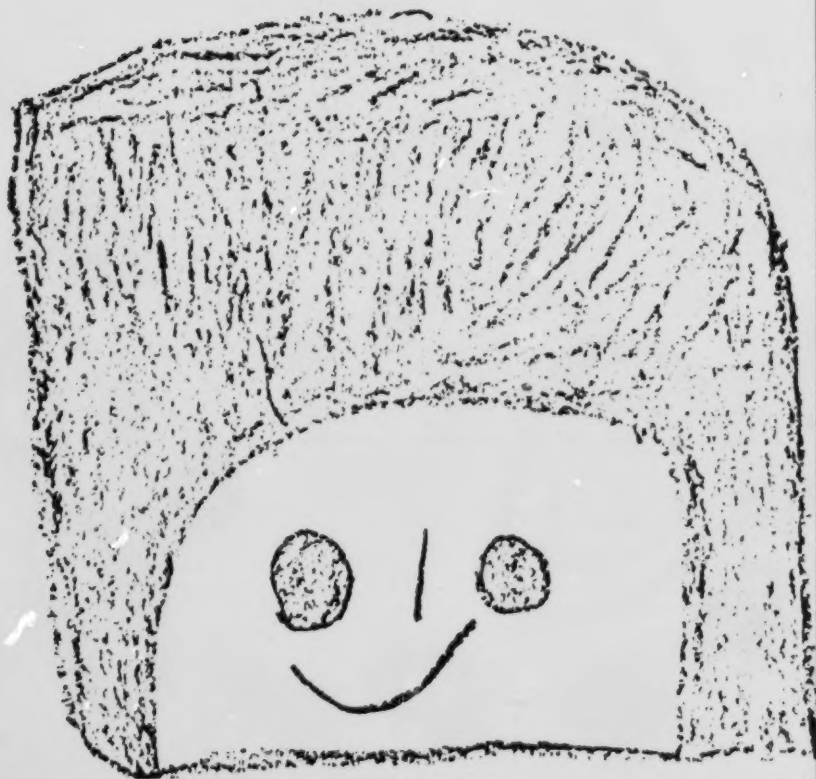
If I were a snake
naptime would be fun.

-- Maggie Jones-Prendergast

Listening

One unforgettable way to say that you love someone is to listen -- to listen carefully, not only to the words but to the feelings as well. Listening to -- attending to -- the message of another is as important to communication as speaking. The giants of the classroom, teachers, must remember not to deluge the children with their speech. Patient waiting while the child struggles to find the words to express some urgent need or exciting event is a chance for that child to practice his or her own ability to communicate. Stooping to the child's eye level is another way to let one's body say: "I'm ready and willing to listen." Focusing in on a child as he talks at the lunch table is a model for the children that attention is given to a speaker. How much more pleasant, if not more effective than constant admonitions, to "pay attention" and "don't talk all at once"! The teacher listens to children;

the storyteller listens to the audience.
This is the only way to get the information
needed to say something of importance when
we do speak.



Jua McMillan
4 years 3 months
CWFF Child Development Center

Bibliography

This annotated bibliography includes many works that were written by Appalachians. Those which were not were included because they contain feelings or information which reflect the values of Appalachians or because they were works basic to the practice of early childhood education.

The following key identifies the libraries from which the publications are available:

FF = Frank Foster Library

PLC = Public Library of Cincinnati
and Hamilton County

Books with no key are not available from the above libraries. Readers are advised to write to the publishers with regard to these entries or to consult a local bookstore.

Books for Adults

Aiken, George D. Pioneering with Wildflowers. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968.

208 pp.

PLC

Every teacher needs a good wildflower guide to review before or after field or woods hikes. This book has a nice sense of organization and is loaded with photographs.

Alternatives, Inc. Alternative Celebrations Catalogue, 4th. Edition. Bloomington, Indiana: Alternatives, Inc., 1978.

242 pp.

A guide for examining attitudes and practices related to holidays. Sensitive teachers will want to become aware of the manipulation of advertising and the effect of past experience on the way we celebrate and discover less ostentatious alternatives.

Arnow, Harriette. The Dollmaker. New York: Macmillan Company, 1954.

571 pp.

FF/PLC

A touching novel about a mountain family's migration to Detroit. The struggles of this family will help sensitize readers to the frustrations of Appalachian migrants. Highly recommended.

Axelrod, Jim, ed. Growin' Up Country. Clintwood, Virginia: Appalachian Movement Press, 1973.

264 pp.

FF

This valuable collection includes works of many mountainfolk. Well-known Appalachians Harry Caudill, Hazel Dickens, Don West join many recent Berea graduates in offering their reflections on mountain issues.

Bennett, George E. Appalachian Books and Media for Public and College Libraries. Morgantown, West Virginia: West Virginia University Library, 1975.

85 pp.

PLC

An adequate smattering of books and media on Appalachia -- far from complete. Helpful sections on media -- films, videotapes, phonograph records and periodicals.

Berger, Melvin. The Story of Folk Music.
New York: S. G. Phillips, 1976.

127 pp.

PLC

Traces evolution of American folk music. Includes mining songs, union songs, and a Muskogee song whose strong melodies could be adapted for use in classrooms.

Bettelheim, Bruno. The Uses of Enchantment.
New York: Alfred A. Knopf, 1975.

328 pp.

PLC

Bettelheim encourages the telling of fairy tales to aid both children and adults in their psychological growth. The telling of tales may point toward a healthy resolution of life's crises and challenges.

Briggs, Dorothy Corkille. Your Child's Self-Esteem. Garden City, New York: Doubleday & Company, Inc., 1975.

341 pp.

PLC

A wonderful handbook for teachers or parents who need guidance for helping a child's positive growth.

Campbell, Ross. How to Really Love Your Child. Wheaton, Illinois: Victor Books, 1977.

132 pp.

Dr. Ross Campbell, father of four and child psychologist, lives and works in Chattanooga, Tennessee. He offers Christian parents guidance in rearing their children. Dr. Campbell emphasizes the importance of communicating love for the child through eye contact, affectionate touch, and focused attention. He reminds us that the Biblical passage, "Spare the rod and spoil the child" refers to the shepherd's rod which was used to guide the sheep not beat them. This simply written book would be helpful to teachers as well as parents.

Carawan, Guy and Candie. Voices from the Mountains. New York: Alfred A. Knopf, 1975.

231 pp.

FF/PLC

Excellent book for capturing the flavor of Southern Appalachian living. Filled with memorable quotes, songs and photos of the mountainfolk.

Caudill, Harry M. Night Comes to the
Cumberlands. Boston: Little, Brown and
Company, 1962.

394 pp.

FF/PLC

Harry Caudill, native of Eastern Kentucky, writes of this region and attempts to clarify the forces that have made this region what it is. He begins with a description of who the first settlers of this region were and ends with his recommendations to the social and economic planners in government for this area's revitalization.

Caudill, Harry M. The Watches of the Night.
Boston: Little, Brown and Company, 1976.

275 pp.

FF/PLC

An account of life in Southern Appalachia highlighting the destruction of the land and the customs of its people.

Chase, Richard, Ed. Grandfather Tales.
Boston: Houghton Mifflin Company, 1948.

239 pp.

FF/PLC

Richard Chase, story collector and storyteller, gathered twenty-five tales for this collection. He advises, "After you have learned the tales in silent print, shut the book and TELL 'em."

Chase, Richard. The Jack Tales. Cambridge, Massachusetts: Houghton Mifflin Company, 1962.

201 pp.

FF/PLC

Jack Tales, stories of a boy named Jack, are predominant in Appalachia. One storyteller, relates Chase, said, "I allers try to tell 'em the old way, but I har-rdly ever use jest ex-actly the same wor-rds." This collection of tales includes "Jack and the Bean Tree" which many non-Appalachians call "Jack and the Beanstalk".

Cherry, Clare. Creative Art for the Developing Child. Belmont, California: Fearon Publishers, Inc., 1972.

186 pp.

PLC

An outstanding art handbook of unstructured art experiences for young children.

Cherry, Clare. Creative Movement for the Developing Child. Belmont, California: Fearon Publishers, 1968.

88 pp.

PLC

A movement guide for early childhood classrooms. Includes suggested movements to familiar and original tunes and chants.

Collier, James Lincoln. Jug Bands and Hand-made Music. New York: Grosset & Dunlap, Inc., 1973.

117 pp.

PLC

Although this book is filled with more music theory than needed by most early childhood teachers, there are good ideas for making simple instruments. Simple instructions for creating percussion, string and wind instruments are provided.

Crowell, Suzanne. Appalachian People's History Book. Louisville, Kentucky: Mountain Education Associates, 1971.

129 pp.

FF/PLC

A view of history from the people's perspective. Contains much information not available in more standard histories of the region.

Durham, Saralou. Cincinnati for Kids. Cincinnati, Ohio: National Alumni and Faculty of the College of Education and Home Economics, University of Cincinnati, 1979.

190 pp.

PLC

This handbook will help area teachers plan field trips around the city. Includes information on farm tours, nature programs, and parks. Lists enriching experiences for children of all ages. Illustrated by

Cincinnati's children.

Dykeman, Wilma. Tennessee. New York: W. Norton & Company, Inc., 1975.

206 pp.

PLC

The final four chapters provide a portrait of the Appalachian lifestyle which could lend insight to teachers of Appalachian children.

Ergood, Bruce and Kuhre, Bruce E. Editors. Appalachia: Social Context Past and Present. Dubuque, Iowa: Kendall/Hunt Publishing Co., 1976.

331 pp.

PLC

A general survey of events relative to and descriptive of Appalachia. Covers geography, sociology, history, demographic characteristics, folk culture, economy, family, education, religion and politics.

Flemming, Bonnie Mack and Softley, Darlene. Resources for Creative Teaching in Early Childhood Education. New York: Harcourt Brace, Jovanovich, Inc., 1977.

634 pp.

This popular early childhood curriculum

includes sections on farm animals, seasons, and self-concept.

Flint Board of Education. Ring a Ring O' Roses. 1977.

102 pp.

A collection of hundreds of traditional fingerplays. May be ordered from:

Flint Public Library
1026 E. Kearsley
Flint, Michigan 48502

Glazer, Tom. Eye Winker, Tom Tinker, Chin Chopper; Fifty Musical Fingerplays. New York: Doubleday and Company, Inc., 1973.

91 pp.

PLC

Music and lyrics for old favorites by folksinger, Tom Glazer.

Green, Douglas B. Country Roots. New York: Hawthorn Books, Inc., 1976.

238 pp.

PLC

A book which richly describes the history of country music. The contributions of blues, gospel and "rockabilly" are included.

Greenburg, Joyce. Cincinnati: A Kid's-Eye View (of nearly 200 things to do). Cincinnati, Ohio: Greenburg, 1979.

107 pp.

PLC

A booklet which lists enrichment activities available to Cincinnati children. Divided into instructional, cultural, recreational tours, entertainment, and seasonal activities. Omits the Appalachian Festival!

Hess, Lilo. The Curious Raccoons. New York: Charles Scribner's Sons, 1968.

47 pp.

PLC

This book would make an excellent teacher reference. City and mountain children often sight raccoons so teachers need reinforcing information.

Hogner, Dorothy Childs. Barnyard Family. New York: Henry Z. Walck, Inc., 1948.

70 pp.

PLC

This book will serve as an excellent reference when a teacher is planning a trip to a farm.

Honig, Alice S. Parent Involvement in Early Childhood Education. Washington, D. C.: National Association for the Education of Young Children, 1979.

106 pp.

Appalachian families may feel most comfortable with teachers in the family home. Honig's book offers excellent suggestions for home visits, such as "help the mother with a household chore and, by involving the child, demonstrate how the activity ... can be used as constructive learning." She also stresses that teachers should not try to change people's culture.

Horwitz, Elinor Lander. Mountain People, Mountain Crafts. Philadelphia: J. B. Lippincott Company, 1974.

143 pp.

FF/PLC

The flavor of mountain life is captured in this book. The pride of Appalachian craftspeople comes through in the clearly written text.

Howell, Joseph T. Hard Living on Clay Street. New York: Anchor Press/Doubleday, 1973.

381 pp.

FF/PLC

This study by participant observer, Joseph Howell, focuses on two blue collar families,

the Shackelfords and the Mosebys. Howell, his wife and baby boy lived in the same neighborhood as these two families for a year. Howell is from Nashville, Tennessee, while many of the families in this working class neighborhood of Washington, D. C. are from Virginia and West Virginia. An interesting and deeply moving description of life for working class families, that shows the diversity of lifestyles and values of the working class, and the ways professionals and institutions fail to understand and respond to such families.

Justus, May. The Complete Peddler's Pack. Knoxville, Tennessee: University of Tennessee Press, 1967.

87 pp.

PLC

Collection of games, songs, rhymes and riddles from mountain folklore. Has words and music for 19 songs, words to tongue twisters, nonsense rhymes and descriptions of singing games such as "Sally Down our Alley". Songs include Appalachian tunes such as "What'll We Do with the Baby-O?", "Who Will Shoe My Little Feet?" and "Whoa, Mule, Whoa!" Also includes a section on signs and predictions. Illustrated by Jean Tamburine.

Langstaff, Nancy & John. Jim Along, Josie.
New York: Harcourt, Brace, Jovanovich, Inc.,
1970

127 pp.

FF

Simple, standard folk tunes for young children. Melodies could be used to create new versions. "Johnny, Get Your Hair Cut", "The Riddle Song" and "Frog Went A-Courtin'" are some of the selections. Includes tips on singing and using instruments with young children. Easy piano accompaniment.

Lawless, Ray M. Folksingers and Folksongs in America. New York: Duell, Sloan and Pearce, 1965.

750 pp.

PLC

One of the intriguing facets of this book is the background information it provides about individual folk singers. You can learn that Pete Seeger's parents taught at Juilliard and that Woody Guthrie makes up "a ballad-song every going-coming day". Descriptive notes of folk instruments are interesting. Record and book lists included.

Lenski, Lois. Blue Ridge Billy. New York: Dell Publishing Co., Inc., 1946.

203 pp.

FF/PLC

This story tells of a Mountain child who longs for a musical instrument. His Pappy

felt that "music don't grow corn and beans". Money had to go for things to keep the family alive.

Lomax, Alan. American Ballads and Folk Songs. New York: The MacMillan Company, 1964.

625 pp.

PLC

Lomax's large collection provides melody line. Verses to tunes are often from many sources, for example, "Sourwood Mountain" has stanzas from four persons.

Lomax, Alan. The Folk Songs of North America. Garden City, New York: Doubleday & Company, Inc., 1960.

623 pp.

PLC

Seemingly, this is the largest collection of folk songs around. Each song has interesting, historical notes. Melodies and guitar chords by Peggy Seeger.

Looff, David H. Appalachia's Children: The Challenge of Mental Health. Lexington: University Press of Kentucky, 1971.

185 pp.

FF/PLC

Information on child rearing practices in

Eastern Kentucky. The author provided psychiatric clinics for disturbed children. Narrates case histories, then discusses how family traits and practices led to development of particular character traits in children. For example, he found that many children had trouble controlling aggressive impulses and related this to the fact that children were loved, but were allowed to do whatever they wanted. Hence, they failed to develop impulse control.

Mandell, Muriel and Robert E. Wood. Make Your Own Musical Instruments. New York: Sterling Publishing Co., Inc.; 1957.

126 pp.

PLC

Teachers can supplement their musical instrument collection by creating some of these scrapers, shakers, jinglers or pluckers. Most instruments use inexpensive materials.

McCord, David. Every Time I Climb A Tree. Boston: Little, Brown and Company, 1967.

48 pp.

PLC

This book of poems for children invites one's imagination to run free. Poems of the joy of running a stick over a pickety fence... pickety, pickety, pickety, pick! Poems of advice on how not to talk to a glowworm. Book not advised for a total group time of young children. Individual poems could

support a theme.

McKee, Dan M. and Obermiller, Phillip J. From Mountain to Metropolis: Urban Appalachians in Ohio. Cincinnati, Ohio: Ohio Urban Appalachian Awareness Project, 1978.

40 pp.

FF

A study that compares living conditions for Appalachians living in the cities of Akron, Cincinnati, Columbus, Dayton, Toledo and Cleveland with the living conditions of the general population of each of these cities.

McNeer, May. The Story of the Southern Highlands. New York: Harper & Brothers, 1945.

35 pp.

PLC

This book, written for older children, could serve as an introduction to Appalachian history.

McSpadden, Mary Catherine. Merrily Strum: Mountain Dulcimer for Children. New York: Music Sales Corporation, 1975.

28 pp.

FF

Learning to strum or pick a tune on the

dulcimer is made simple by reading only a few instructions. Includes over twenty standard melodies to give your fingers some practice.

Moffitt, Mary W. Woodworking for Children. South Building-3rd. Floor, 43 West 4th Street, New York 3, New York: Early Childhood Education Council of New York.

10 pp.

This booklet describes the value of wood-working for young children and gives practical guidance to the teacher in selecting tools, and wood. Frustrations encountered by children in learning to work with wood are discussed.

Nettl, Bruno. Introduction to Folk Music in the United States. Detroit, Michigan: Wayne State University Press, 1960.

122 pp.

FF/PLC

Although this work is primarily for the serious folk music student, there are songs printed in the back which could be adapted for classroom use.

Pettit, Florence H. How to Make Whirligigs and Whimmy Diddles and Other American Folkcraft Objects. New York: Thomas Y. Crowell Company, 1972.

349 pp.

PLC

The author gives explicit directions for creating some popular folkcrafts. Many early childhood teachers would not try these projects but a review of the book deepens one's appreciation for the work that goes into gee-haw whimmy diddles and patchwork squares.

Photiadis, John D. Editor. Religion in Appalachia: Theological, Social and Psychological Dimensions and Correlates. Morgantown, West Virginia: West Virginia University Center for Extension and Continuing Education, 1978.

422 pp.

FF/PLC

The development and function of religion in Appalachia. Investigates some dominant themes in religion, studies three churches in the Blue Ridge Mountains, and includes an article by Loyal Jones on the outsider's view of mountain religion.

Ritchie, Jean. The Dulcimer Book. New York: Quick Fox, 1964.

45 pp.

FF/PLC

About the three string dulcimer, ways of tuning, playing, its history, many photographs and drawings, with words and music for some sixty songs.

Ritchie, Jean. Jean Ritchie's Swapping Song Book. New York: Henry Z. Walck, Inc., 1964.

FF/PLC

Over twenty Southern Appalachian tunes with simple piano notations. Especially suitable for early childhood children are "The Tree in the Valley-O", "Jubilee!", "Shady Grove", "Old Woman and the Pig", "Hush Little Baby", "Little Bitty Baby".

Roberts, Bruce and Nancy. Where Time Stood Still: A Portrait of Appalachia. New York: Crowell-Collier Press, 1970.

114 pp.

PLC

Stories of many individuals who live and work in Appalachia. Illustrated with black and white photographs.

Roberts, Leonard W. Up Cutshin and Down Greasy. University of Kentucky Press, 1959.

165 pp.

PLC

Roberts discovered the marvelous Couch family and recorded their words about mountain family unity, primitive farming, and homemaking skills, and mountain entertainment. Book includes tales, songs and riddles.

Samuels, Shirley C. Enhancing Self-Concept in Early Childhood. New York: Human Science Press, 1977.

304 pp.

PLC

Written for parents and teachers of children under the age of six, this book focuses on how a child's self perception can be discovered and enhanced. The effect of race, sex and social class on self concept is considered in depth.

Sawyer, Ruth. The Way of the Storyteller. New York: Penguin, 1942.

348 pp.

PLC

A storyteller writes of the ancient art of storytelling. As enchanting as a folktale, this book is a boon to parents and teachers who did not learn the art at mother's knee, and gives direction to anyone who wants to become part of the oral tradi-

tion. Includes eleven of Ruth Sawyer's favorite stories, and a bibliography.

Schnacke, Dick. American Folk Toys. New York: Penguin Books, 1974.

160 pp.

FF/PLC

Learn to make a whimsy diddle, buzz saw, do-nothing machine, climbing bear, whirly top, chickens pecking, rope doll and many more nifty toys. Clear directions and illustrations.

Seeger, Ruth. American Folk Songs for Children. Garden City, New York: Doubleday & Company, Inc., 1948.

190 pp.

This fine collection includes many songs from Appalachian states. For the teacher who plans around themes, there is a subject index. Ruth Seeger encourages improvising on the words, to let the song "grow out of the moment, the day, the child, and you".

Seeger, Ruth. Animal Folk Songs for Children. Garden City, New York: Doubleday & Company, Inc., 1950.

190 pp.

PLC

Songs from across America that will catch the imaginations of children. Many Appalachian folk songs are included in this collection. Tunes are all singable!

Shackelford, Nevyle. Wildflowers of Kentucky. Kentucky: University of Kentucky College of Agriculture Cooperative Extension Service, 1970.

62 pp.

"Those who love nature can never be dull," quotes Shackelford in the forward to this little book filled with folklore, information, and black and white photography of Kentucky's wildflowers.

Shapiro, Henry D. Appalachia on Our Mind. Chapel Hill, North Carolina: The University of North Carolina Press, 1978.

376 pp.

FF/PLC

The history of American conceptions of Appalachia between 1870-1920. The author takes a dim view of the "discovery" of Appalachia and its "problems". He feels Appalachians should not be viewed as "others".

Sherman, John Lee. "Storytelling with Young Children." In Ideas that Work with Young Children. Vol. 2. eds. Adams, Leah and Garlick, Betty. Washington, D. C.: The National Association for the Education of Young Children, 1979.

7 pp.

PLC

This is a good introduction to storytelling that includes practical suggestions for the teacher or parent of young children. Sherman writes that storytelling is the most basic of the narrative art forms and hence should be the child's first exposure -- before books, TV, recordings or movies.

Shuttlesworth, Dorothy. Exploring Nature with Your Child. New York: Harry N. Abrams, Inc., 1977.

240 pp.

PLC

This beautifully illustrated book is recommended for teachers and parents who have little experience with nature or those who are uncertain of how to share nature with children. It covers birds, mammals, fishes, snakes, frogs, spiders, insects, plants, trees, flowers and more. Discusses fears of creatures, such as snakes and spiders, that may hinder nature study for adults and children.

Still, James. Way Down Yonder on Troublesome Creek. New York: G. P. Putnam's Sons, 1974.

55 pp.

FF

A collection of Appalachian riddles, such as:

Big at the bottom,
Little at the top,
Thing in the middle
Goes ker-flippety flop.

(uznuq;)

Sunset Books. Editors. Things to Make for Children. Menlo Park, California: Lane Books, 1974.

96 pp.

PLC

This book can help the handy teacher save the expense of purchasing toys. Patterns and directions are easy to follow. Toys range from rag dolls to tree houses.

Triplet, Nicky, compiler. The Play Pretty Book. Kentucky: Kentucky Youth Research Center, Inc., 1975.

91 pp.

FF

This Appalachian curriculum handbook for teachers of young children includes things for adults to make for children, games, recipes, learning activities, and words and music to favorite tunes.

Ulman, Doris. The Appalachian Photographs of Doris Ulman. Penland, North Carolina: The Jargon Society, 1971.

101 pp.

FF/PLC

Portraits of Appalachians taken in the 1930's reveal depth of the people. Introduction by John Jacob Niles. Outstanding work.

Van Wormer, Joe. Squirrels. New York: E. P. Dutton, 1978.

58 pp.

PLC

This book should be used primarily as a teacher reference. Children would enjoy the pictures of squirrels and their relatives.

Wigginton, Eliot. The Foxfire Book. Garden City, New York: Doubleday & Company, Inc., 1972.

384 pp.

FF/PLC

The entire Foxfire series of books is rich background reading for the teacher as well as full of potential activities for children. This first volume includes the following chapters of special interest to teachers: Wood; A Quilt is something Human; Soapmaking; Mountain Recipes; Preserving Vegetables; Preserving Fruit; Churning Your Own Butter; and Weather Signs.

Wigginton, Eliot. Ed. Foxfire 3. Garden City, New York: Anchor Press/Doubleday, 1975.

487 pp.

FF/PLC

Teachers of young children will be especially interested in the following sections of this book: Animal Care; Banjos and Dulcimers; Dipper Gourds, Summer and Fall Wild Plant Foods; Butter Churns; Apple Butter; Brooms and Brushes; Cornshuck Mops, Dolls, and Hats.

Books for Children

Adams, Ruth and Guy. Mr. Picklepaw's Puppy.
New York: Lothrop, Lee & Shepard Company,
1970.

32 pp./ages 6-8

PLC

Mr. Picklepaw, a farmer, finds a puppy at his door. The pup grows into a Great Dane of boundless energy. The puppy hinders Mr. Picklepaw's progress in gardening and roof thatching.

Arnosky, Jim. I Was Born in a Tree and Raised By Bees. New York: G. P. Putnam's Sons, 1977.

47 pp./ages 7-8

PLC

This book, illustrated by the author, tells of life in the forest. It includes information about nature, as well as projects to encourage nature appreciation.

Aylesworth, Jim. Hush Up! New York: Holt, Rinehart and Winston, 1980.

27 pp./ages 3-8

PLC

Everything was peaceful on Jasper's tiny farm until a horsefly bit the mule's nose.

Baylor, Byrd and Peter Parnall. The Other Way to Listen. New York: Charles Scribner's Sons, 1978.

30 pp./ages 6-adults

PLC

This unusual book relates how an old man helps sensitize a child to listening to nature. He tells his young friend, "If you think you're better than a horned toad, you'll never hear its voice." The relationship of an older person to a child, as well as the theme of relating to nature, make this a valuable book for supporting an Appalachian theme.

Blegvad, Erik. Burnie's Hill. New York: Atheneum, 1977.

ages 3-5

PLC

Erik Blegvad's water colors illustrate this traditional cumulative rhyme, originally from Northern England or Scotland.

Brand, Oscar. When I First Came to This Land. New York: G. P. Putnam's Sons, 1974.

39 pp./ages 3-8

PLC

Brand's famous folk song is illustrated by Doris Burn. This song may be read or sung to children of all ages. Piano/guitar notations at end of book.

Brandenberg, Alik. Hush Little Baby. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., no date given.

26 pp./ages 3-5

FF/PLC

The popular folksong charmingly illustrated. Musical notation is included at the end of the book.

Brown, Margaret Wise. The Dead Bird. Reading, Massachusetts: Addison-Wesley Publishing Company, Inc., 1965.

43 pp./ages 3-8

PLC

Some children find a dead bird and give it a burial in the woods. They play in a nearby field and bring flowers to the grave. A good book for dealing with death.

Burningham, John. Mr. Gumpy's Outing. New York: Holt, Rinehart and Winston, 1970.

30 pp./ages 3-5

PLC

This is a cumulative tale of everyone who wants to go with Mr. Gumpy on a boat ride. He obliges with certain expectations for everyone's behavior. It isn't long before someone forgets and a chain reaction results in the boat tipping over. Attractive illustrations.

Calhoun, M. The Sweet Patootie Doll. Toronto: George J. McLeod Limited, 1957.

33 pp./ages 3-8

PLC

A charming sweet potato doll is left sitting on a tree stump. Her smile causes a coon, a fox, and a bear to refrain from eating her. Her calling was not to be someone's dinner -- she was a child's doll!

Carle, Eric. The Rooster Who Set Out to See the World. New York: Franklin Watts, Inc., 1972.

22 pp./ages 4-8

PLC

Colorfully illustrated story of a bold but impractical rooster who sets out to see the world. Others join him. When they discover his lack of planning for their needs for food, shelter, etc., they return home. So does rooster, who enjoyed the trip never-the-less.

Carle, Eric. The Tiny Seed. New York:
Thomas Y. Crowell, 1970.

30 pp./ages 3-8

PLC

A tiny seed's journey through the air to its growing place. Dramatic and colorful illustrations by the author. Shows the relationship of the seasons to the life cycle of a plant.

Carmer, Elizabeth and Carl. Tony Beaver, Griddle Skater. Champaign, Illinois:
Garrard Publishing Company, 1965.

31 pp./ages 6-8

FF

A griddle skating contest between Tony Beaver and the famous Paul Bunyan and who wins? Tony Beaver, of course, but not without a little help from Grandma.

Carrick, Carol and Donald. The Pond. New York: Macmillan Company, 1970.

28 pp./ages 3-8

PLC

A poetic description of a day in the pond. Children will enjoy the pictures of pond wildlife. Text may be difficult for younger children to understand.

Carrick, Carol and Donald. Swamp Spring.
New York: The Macmillan Company, 1969.

27 pp./ages 5-8

PLC

Lovely water color drawings illustrate this poetic description of a swamp. May be more appealing to adults than to children, as the vocabulary is not simple and concrete. For example, the statement, "Warm drizzles on the open waters blur reflections", will likely fail to evoke a meaningful image for a young child. Illustrations of raccoon, owl, rabbit, etc. will interest children.

Carroll, Ruth and Latrobe. Beanie. New
York: Oxford University Press, 1953.

46 pp./ages 6-8

PLC

Beanie is the youngest and the only member of his family who doesn't have a pet. As his birthday nears he hopes for a puppy. He gets a puppy and other gifts from his family. Beanie sneaks off to the woods where he and puppy get lost and meet a bear.

Carroll, Ruth and Latrobe. The Managing Hen and the Floppy Hound. New York: Henry Z. Walck, Inc., 1972.

45 pp./ages 5-8

PLC

Miss Lucy has a bossy hen named Hester who watches over the barnyard. Floppy, is a

puppy who comes to live at the farm and to help guard the barnyard. Floppy is so young, he's not much help and that annoys Hester. One day a storm blows up and Hester is lost. Floppy rescues her just as a fox is about to eat her up. Floppy is a big dog now.

Carroll, Ruth. Rolling Downhill. New York: Henry Z. Walck, Inc., 1973.

29 pp./ages 3-5

PLC

A story told via pictures. A kitten and puppy frolic with a ball of yarn. Mountain critters are introduced through this Smoky Mountain adventure.

Carson, Rachel. The Sense of Wonder. New York: Harper and Row, 1965.

95 pp./ages 3-adults

PLC

This classic book inspires humankind's senses to awaken, to "enjoy every new experience, every new discovery concerning the world" of nature. Young children should enjoy leafing through the book, to see nature through the eyes of photographer Charles Pratt.

Cassidy, Clara. Meet the Craftsmen. Charles Town, West Virginia: Jefferson County Chamber of Commerce, 1973.

22 pp./ages 5-8

FF

A book which illustrates mountain crafts-folk. Text gives a brief description of the crafts.

Caudill, Rebecca. The Best Loved Doll. New York: Holt, Rinehart and Winston, 1962.

58 pp./ages 5-8

FF/PLC

Betsy is invited to a party. Each guest is asked to bring a doll. There will be three prizes given: one for the oldest doll, one for the best dressed doll and one for the doll who can do the most things. Betsy has a very old doll, a beautifully dressed doll and a wind up doll who can sew, but she decides to take her favorite doll. This worn out doll wins a medal as the best loved doll.

Caudill, Rebecca. A Certain Small Shepherd. New York: Holt, Rinehart and Winston, 1965.

48 pp./ages 5-8

FF/PLC

A beautiful Christmas story. Jamie is mute. His teacher allows him to be a shepherd in the Christmas play. Jamie takes his role very seriously and is crushed when a winter storm causes the play to be

cancelled. During the night a man and woman come by needing shelter. A baby is born and a certain small shepherd speaks for the first time.

Caudill, Rebecca. Come Along. New York: Holt, Rinehart and Winston, 1969.

30 pp./ages 3-8

PLC

Haiku by Caudill helps us revel in nature's beauty.

They utter no sound
The midge, the beetle, the ant --
Yet I hear them sing.

* * *

Remember how we
Ran to touch the touch-me-nots?
Yours sprang the farthest.

Ellen Raskin's illustrations invite language experiences with young children.

Caudill, Rebecca and Ayars, James. Contrary Jenkins. New York: Holt, Rinehart and Winston, 1969.

38 pp./ages 6-8

FF/PLC

Living by the rule of contrary -- the practice of which (if not the word) is familiar to young children. This story lends itself easily to the telling of new episodes. For example: "Contrary Comes to the City"

or "Contrary Goes to School", etc. Could be adapted for younger children. (See page 104).

Caudill, Rebecca. Did You Carry the Flag Today, Charley? New York: Holt, Rinehart and Winston, 1966.

94 pp./ages 5-8

FF/PLC

The story of a curious four year old boy, Charley, and his first experience with school. Unfortunately, the story is too long for most four year olds and the main character is too young for older children to identify with.

Caudill, Rebecca. A Pocketful of Cricket. New York: Holt, Rinehart and Winston, 1964.

41 pp./ages 5-9

FF/PLC

Six year old Jay takes a friend to school on the first day. His friend is a cricket. City children may be unfamiliar with terms such as: "Queen of the Meadow", "hull", "first frost", "crayfish", "rail fence", etc. This book presents an excellent opportunity for city children to have first-hand, common place experiences of country life. This book could also be used as a springboard for discussion of feelings about school. What were Jay's feelings on his first day? Subtly, indirectly this book deals with a child's separation and/or first day of school anxiety.

Chaffin, Lillie D. I Have A Tree. New York: David White, 1969.

29 pp./ages 3-8

FF/PLC

A tree provides lots of play opportunities for children.

Chaffin, Lillie D. We Be Warm Till Springtime Comes. New York: Macmillan Publishing Co., Inc., 1980.

32 pp./ages 5-8

Young Jimmy Jack saves his baby sister and Mama from a winter with no heat. During a cold spell, he travels with his old toy wagon to an abandoned coal bank. He gathers bits of coal to keep his family warm till springtime comes.

Chase, Richard. Billy Boy. San Carlos, California: Golden Gate Junior Books, 1966.

36 pp./ages 3-8

PLC

Selected verses of the folksong, "Billy Boy" illustrated by Glen Rounds. The musical score is included at the end of the book.

Don't forget to make up some verses of your own.

Chase, Richard. Jack and the Three Sillies.
Boston: Houghton Mifflin Co., 1950.

39 pp./ages 3-8

FF/PLC

Story of Jack who brings home a rock in exchange for a cow for which he was supposed to get \$50. This spurs his wife to bet there is no one sillier than Jack. He bets her the \$50 and she begins her search. Young children will enjoy the antics of these grownups.

Clark, Michael J. Lazar & Boone Stop Strip Mining Bully. Huntington, West Virginia: Appalachian Movement Press, 1973.

22 pp./ages 7-adults

FF

Boone, a mule, and Lazar, a toad, live in peaceful Apple Valley. They see a farmer crying and learn that strip mining will soon begin.

Credle, Ellis. Big Fraid Little Fraid. New York: Thomas Nelson & Sons, 1964.

40 pp./ages 5-8

PLC

This story is a folk tale Ellis Credle heard as a child from her uncle. Big brother, Dave, plays practical jokes on every member of the family. His mother warns that he'll get his "come-uppance" one day. So when little brother, Chub, sets out at dusk to bring the cows home, Dave wears

a sheet and plans to scare his brother. Meanwhile, their pet monkey follows Dave and mimics his actions. Little Chub sees them both and says: "A great big fraid! And there's a little fraid right behind him!" Dave is scared out of his wits when he turns and sees "the little fraid" behind him. Dave learns his lesson and stops playing tricks on his family.

Credle, Ellis. Down Down the Mountain. New York: Thomas Nelson and Sons, 1934.

42 pp./ages 5-8

FF/PLC

Hetty and Hank lived in a log cabin in the Blue Ridge Mountains. They yearned for some shiny shoes that sang "creaky-squeaky", just like Pappy's fiddle. They raised turnips to trade in town for their shiny shoes. Along the mountain path to town, they generously gave away many turnips to the mountaintainfolk. In town, they discovered they had only one large turnip left. The county fair was in town, so they entered the last turnip in the contest. Happily, they won first prize -- enough for shiny shoes and gifts for their family.

Credle, Ellis. Johnny and his Mule. U.S.A.: Henry Z. Walck, Inc., 1946.

41 pp./ages 5-8

PLC

This story takes place in Horny Hollow in the Great Smoky Mountains. Johnny is about

seven or eight years old, and he's always on time for school. Except for one day when he buys a mule for a nickel at the auction. The mule turns out to be a balker. Johnny and his friends discover the mule will keep moving with an ear of corn held in front of him. Johnny worries his Pappy will be angry when he sees the balking mule, but Pappy has a better idea.

Field, Enid. I Wonder....About the Sky.
Chicago: Children's Press, 1973.

40 pp./ages 4-8

A child watches nature and wonders about the workings of it all. "I wonder when I reach the top of this big tree and have to stop, if I can give the sky a pat or is it still too high for that?"

Fisher, Aileen. And a Sunflower Grew.
Bowmar, 1977.

42 pp./ages 3-8

PLC

Story of pride and cooperation derived from growing a sunflower plant. Everyone helps -- father, children, mother, neighbors. Relates importance of bees and earthworms and weather, too. Beautifully illustrated by Trina Schart Hyman.

Freeman, Russell. Getting Born. New York: Holiday House, 1978.

38 pp./ages 5-8

PLC

Black and white photographs showing a variety of creatures being born -- fish, frogs, turtles, snakes, chicken, cats, horses, and others.

Freschet, Berniece. The Ants Go Marching. New York: Charles Scribner's Sons, 1973.

28 pp./ages 3-5

PLC

The ants go marching, but where are they going? A well written and illustrated "counting" book. The ants march two by two, three by three, etc. to a plentiful picnic lunch!

Freschet, Berniece. Grizzly Bear. New York: Charles Scribner's Sons, 1975.

40 pp./ages 7-8

PLC

A well written book about the life of a bear family. Although set in Montana, the grizzly is also native to the hills and mountains of Appalachia.

Freschet, Berniece. The Web in the Grass. New York: Charles Scribner's Sons, 1972.

32 pp./ages 3-8

PLC

Describes a garden spider's environment.

Froman, Robert . Mushrooms and Molds. New York: Thomas Y. Crowell Company, 1972.

33 pp./ages 7-adults

PLC

Did you know that mushrooms and molds help turn wood, leaves and dead animals into soil? This book has lots of fungi information. Nicely illustrated.

Gage, Wilson. Down in the Boondocks. New York: Greenwillow Books, 1977.

32 pp./ages 3-8

PLC

Delightful rhyming story of a farmer who can't hear. Fun to read aloud. Illustrated by Glen Rounds.

Gage, Wilson. Squash Pie. New York: Greenwillow Books, 1976.

56 pp./ages 5-8

PLC

A Tennessee writer tells of a farmer whose taste buds yearn for a squash pie.

The farmer industriously plants squash several times during the growing season. Each planting disappears even though it has been guarded by the eyes of potatoes and the bark of a dogwood. Full of humor. Great for young children.

Galdone, Joanna. Amber Day. New York: McGraw-Hill Book Company, 1978.

37 pp./ages 5-8

PLC

"Don't ever squabble on an Amber Day." Strange things will happen if you do. This is a tall tale about Godsey and Mondie Scorse who fussed at each other one Amber Day. He turned into a mule from the waist down. She turned into a mule from the neck up. A good sermon broke the spell.

Galdone, Paul. The Old Woman and Her Pig. New York: McGraw-Hill Book Company, 1960.

32 pp./ages 3-8

PLC

A cumulative tale of a stubborn pig and how the old woman finally got him home from the market.

Gilchrist, Theo E. Halfway Up the Mountains.
Philadelphia: J. B. Lippincott Company,
1978.

46 pp./ages 5-8

PLC

A tale about an old couple -- he moves slowly and she can't see too well. The old woman prepares beef every day in the same way. The old man gets tired of this, but soon realizes there are worse things than beef.

Hawkinson, John. Where the Wild Apples Grow.
Chicago: Albert Whitman & Company, 1967.

40 pp./ages 5-6

PLC

A horse and a girl share an apple tree. The child lives alone in a cave, which is visited by townsfolk during a storm. The horse rescues the girl from the strange on-lookers.

Hogrogian, Nonny. Handmade Secret Hiding Places. Woodstock, New York: The Overlook Press, 1975.

39 pp./ages 3-adults

PLC

Simple instructions for creating a mud house, a pole bean teepee, leafy lean-to or seven other special hiding places.

Hutchins, Pat. Titch. New York: Macmillan Publishing Co., Inc., 1971.

26 pp./ages 3-5

PLC

Titch is the youngest of three children. He seems to feel insignificant. His brother and sister have bigger and better things than he does, until one day his tiny seed grows, and grows, and grows!

Ipcar, Dahlov. Hard Scrabble Harvest. New York: Doubleday and Company, Inc., 1976.

29 pp./ages 3-8

PLC

Rhyming verses tell of the farmer's struggles to live from the land. The harvest is plentiful for a Thanksgiving dinner.

Isenbart, Hans-Heinrich. A Foal is Born. New York: G. P. Putnam's Sons, 1976.

68 pp./ages 5-8

PLC

Richly illustrated with photographs by Hanns-Jorg Anders, the book relates the first few hours of a foal's life.

Jarrell, Randall. A Bat is Born. Garden City, New York: Doubleday & Company, Inc., 1978.

31 pp./ages 3-8

PLC

A Tennessee poet eloquently describes the mothering of a bat. "...the Mother dances through the night doubling and looping, soaring, somersaulting--Her baby hangs on underneath." Naturalist-illustrator John Schoenherr portrays the warm feelings of Jarrell's poem.

Justus, May. Holidays in No-End Hollow. Champaign, Illinois: Garrard Publishing Company, 1970.

4 stories/63 pp./ages 5-8

FF/PLC

The author has spent most of her life in the Great Smoky Mountain region of Tennessee. These stories are based on her own childhood experiences or on stories her mother passed on to her. Included are: "Peter Pocket's Thanksgiving Pie", "Little Lihu's Christmas Gift", "A New Year Housewarming", and "A Big Day at Kettle Creek School". All these stories have in common a warm, close concern for family and neighbor.

Justus, May. It Happened in No-End Hollow. Champaign, Illinois: Garrard Publishing Company, 1968.

ages 5-8

FF

The author learned these stories as a child from her parents and grandparents. This book contains three short stories -- "Old Ben Bailey Meets his Match", "Little Lihu's Lucky Day", and "Don't Be a Silly-Billy". The hero in the first two stories is a child who outsmarts or "outlucks" the adults. The last story could easily become a series of tales of Silly Billy's misunderstandings.

Justus, May. Surprise for Perky Pup. Champaign, Illinois: Garrard Publishing Company, 1971.

40 pp./ages 3-8

FF

Sleeping Perky is hit on the head by a falling apple, but he thinks someone doesn't like him. His howls bring out the neighborhood (of dogs) and Perky discovers he is liked after all. Appealing and colorful drawings.

Keats, Ezra Jack. Over In The Meadow. New York: Scholastic Book Services, 1971.

23 pp./ages 3-8

PLC

This traditional melody comes to life via

Keat's illustrations. This version is based on the original version by Olive A. Wadsworth.

Langstaff, John. Oh, A-Hunting We Will Go.
New York: Atheneum, 1974.

26 pp./ages 3-8

PLC

Some of the verses of this rollicking folk song were made up by young children. The book, with amusing illustrations by Nancy Parker, is so playful that you'll want to create some verses, too! Piano/guitar accompaniment included.

Langstaff, John. Ol' Dan Tucker. New York: Harcourt, Brace & World, Inc., 1963.

26 pp./ages 3-8

PLC

Many verses to this folksong by Dan Emmett (composer of the more famous "Dixie") are illustrated by Joe Krush. The musical score and guitar chords are included at the end of the book.

Langstaff, John. Over in the Meadow. New York: Harcourt, Brace and World, Inc., 1957.

27 pp./ages 3-8

PLC

Meadow creatures are shown in natural

habitats. Older children will enjoy counting the animals. All ages will love being sung this story. Piano arrangement is included.

Langstaff, John. The Swapping Boy. New York: Harcourt, Brace and World, Inc., 1960.

26 pp./ages 3-8

FF/PLC

Illustrated version of "The Swapping Boy" song. Colorful pictures, few words on a page, music printed at the back of the book. The boy swaps one thing after another, ending up with a mole that disappears into a hole -- so he has nothing but his fiddle at the end. Lots of word play fun.

Lobel, Arnold. Small Pig. Evanston, Illinois: Harper & Row, 1969.

ages 4-8

PLC

An overzealous farmer's wife cleans up the farm. The small pig no longer has good, soft mud to cushion his pen. So, he runs away and searches for a muddy spot.

Mannheim, Grete. Farm Animals. New York: Alfred A. Knopf, 1964.

49 pp./ages 7-8

PLC

Some city boys visit Grandpa Meyers'

farm. Text is suitable for older children only, but the marvelous photographs can be enjoyed by younger children.

Mayer, Mercer. A Boy, a Dog and a Frog.
New York: Dial Press, 1967.

29 pp./ages 3-5

PLC

A word-less picture story of a boy, a dog and a frog!

Miles, Miska. Gertrude's Pocket. Boston:
Little, Brown and Company, 1970.

56 pp./ages 6-8

FF/PLC

Grammaw covers the patch in Gertrude's dress with a pocket. Gertrude comes to terms with the "meanest boy in school" as she struggles with fear, embarrassment and anger. A good story to begin discussion of feelings, values and family.

Miles, Miska. Hoagie's Rifle-Gun. Boston:
Little, Brown and Company, 1970.

40 pp./ages 6-8

FF/PLC

Hoagie and his brother, Ira, set out to hunt for the night's meat. After tracking a fat rabbit for some time, they discover that Old Bob, a wildcat, got the rabbit

first. Hoagie becomes so angry that he tries to shoot the cat but misses and has to face his parents with no meat and having wasted a bullet. Stark black and white sketches match the bleak situation of the family.

Miles, Miska. Mississippi Possum. Boston: Little, Brown and Company, 1965.

42 pp./ages 4-8

PLC

A river family is forced to higher ground when the mighty Mississippi swells. A shy possum wanders higher, too. He is befriended by a young girl. Their relationship is maintained when the water recedes.

Miller, Edna. Duck Duck. New York: Holiday House, 1971.

27 pp./ages 6-8

PLC

A mallard raises his two ducklings. The mallard is stranded during the winter, having missed the flocks' southward flight. Two children give him shelter in the family barn.

Nodset, Joan L. Who Took the Farmer's Hat?
New York: Harper & Row, 1963.

31 pp./ages 3-8

PLC

A farmer's hat gets caught in a wind.
The story tells of the hat search. Cleverly
illustrated by Fritz Siebel.

Piatti, Celestino. The Happy Owls. New
York: Atheneum, 1963.

31 pp./ages 3-8

PLC

The owls know the secret of happiness,
and share it with the other barnyard animals,
who think it's nonsense.

Shows appreciation of seasons and nature.

Poulet, Virginia. Blue Bug's Vegetable
Garden. Chicago: Children's Press, 1973.

31 pp./ages 1½-6

PLC

Blue Bug explores a garden, searching
through all the vegetables before finding
his favorite, the onion.

Neither the story nor the author are of
Appalachian origin; however, young children
will enjoy the large brightly colored illus-
trations. Firsthand experience with gar-
dening and/or eating these vegetables is
essential. This book could enrich such ex-
perience.

Preston, Edna Mitchell. Pop Corn and Ma Goodness. New York: The Viking Press, 1969.

30 pp./ages 3-5

PLC

A fun to read aloud book.

Provenson, Alice and Martin. A Book of Seasons. New York: Random House, 1976.

30 pp./ages 3-8

PLC

Seasons bring many new activities. Winter's snowy times mean sledding and shoveling. Spring's first days mean a family project of running a sugar bush. Barefoot days follow...even times to munch a raw green bean. Fall's for falling into leaves. A great book of family experiences through the seasons.

Provenson, Alice and Martin. The Year at Maple Hill Farm. Maryland: A. Hoen & Co., 1978.

32 pp./ages 3-8

PLC

Farmlife through the seasons. Rich illustrations should appeal to all ages. This book might be difficult to read to a large group of children but would be satisfying to three or less.

Quackenbush, Robert. Go Tell Aunt Rhody.
Philadelphia and New York: J. B. Lippincott
Company, 1973.

33 pp./ages 4-8

FF

A delightful "hands-on" book. Beginning readers will enjoy reading this story. Children are encouraged to participate by naming pictures that complete words or sentences. Colorful drawings involve the child in finding the wandering goose. Recipes for a goose-shaped cake are included in suggested plans for a goose-fest. Best for individual reading.

Quackenbush, Robert. Old MacDonald Had a Farm. Philadelphia: J. B. Lippincott Co., 1972.

38 pp./ages 3-8

PLC

Watch MacDonald's barnyard become filled with critters as the song evolves. When old MacDonald gets a Ford, he drives over the countryside to a church and returns with a wife. Book concludes with simple piano version of the song, with guitar-autoharp chording.

Quackenbush, Robert. She'll Be Comin' 'Round the Mountain. Philadelphia: J. B. Lippincott Company, 1973.

33 pp./ages 3-8

PLC

An illustrated version of the folksong by the same name. Designed to be used in the form of a play with older children. Musical notation included.

Quackenbush, Robert. Skip to My Lou. Philadelphia: J. B. Lippincott Company, 1975.

31 pp./ages 3-8

FF

Matthew writes a letter to his cousin George about an eventful engagement party. There were flies in the buttermilk and hair in the butter dish! Hilarious version of this old folk tune.

Rockwell, Anne & Harlow. The Toolbox. New York: Collier Books, 1971.

19 pp./ages 3-5

PLC

Large, simple, colorful pictures and sparse text make this book a superb introduction to tools and woodworking.

Ryder, Joanne. Fireflies. New York:
Harper & Row, 1977.

61 pp./ages 6-8

PLC

The life of a firefly is traced in this early science book. Illustrated by Don Bolognese.

Sawyer, Ruth. Journey Cake, Ho! New York:
Puffin, 1953.

45 pp./ages 3-8

FF/PLC

Times are hard for Grumble and Merry. They must let go of their bound-out boy, Johnny. Johnny sets off with the journey cake and a good luck wish. The marvelous journey cake gives Johnny a run and rounds up a kit and caboodle. The chase goes in a circle and ends back at Grumble and Merry's farm where Johnny once again lives happily. Merry decides that a journey cake should from now on be a Johnny cake.

Selsam, Millicent E. Seeds and More Seeds.
New York: Harper & Row, 1959.

60 pp./ages 6-8

PLC

A young person plants a pebble, a stone, a marble and a seed to learn what will grow. He chops open a bean to find a baby plant inside. He is so excited about plantlife that he collects all kinds of seeds to plant.

Skorpen, Liesel Moak. Michael. New York: Harper & Row, 1975.

43 pp./ages 5-8

PLC

Michael lives on a farm. He finds a baby rabbit and gives it a home under a tree. During a storm, Michael runs to rescue the bunny. Someone else already rescued it.

Spier, Peter. The Fox Went Out on a Chilly Night. New York: Doubleday and Company, Inc., 1961.

40 pp./ages 3-8

FF/PLC

An illustrated version of the folksong. Musical notation included.

Still, James. Jack and the Wonder Beans. New York: G. P. Putnam's Sons, 1977.

29 pp./ages 3-8

PLC

A version of "Jack and the Beanstalk" set at Wolfpen Creek. Appalachian dialect. Drawings by Margot Tomes.

Stokes, Jack. Let's be Nature's Friend!
New York: Henry Z. Walck, Inc., 1977.

30 pp./ages 4-8

PLC

This book gives practical suggestions for caring for the environment and conserving natural resources. The suggestions are written in simple rhyming verses. Some of these are clever, others are awkward, strained, and unclear. For example: "Insect sprays may be harming us more than you think. Let their enemies gobble them up in a wink." "Their" refers to harmful insects and "enemies" means the natural predators of these insects. This understanding, however, is not clear from the text itself and may be confusing to young children and even to some adults.

Stokes, Jack. Let's Catch a Fish! New
York: Henry Z. Walck, Inc., 1974.

30 pp./ages 3-8

PLC

A charming book of instructions for first fishing experiences. Large drawings add to this book's appeal.

Tresselt, Alvin. The Dead Tree. New York:
Parents' Magazine Press, 1972.

28 pp./ages 4-8

PLC

With some simplification of the text, pre-school children could enjoy this story and

pictures of the demise of a tree. Illustrates the cycle of nature -- the tree becomes home and food for a variety of woodland creatures and plants and finally becomes part of the rich woodland soil. Firsthand exploration of a dead tree is a must to precede or follow the reading of this book.

Tresselt, Alvin. Rain Drop Splash. New York: Lothrop, Lee & Shepard, 1969.

30 pp./ages 3-8

PLC

This story tells of raindrops in forest puddles and mountain streams. It tells of farmland raindrops. Children might have fun looking at the pictures and guessing what the name of the story might be.

Tresselt, Alvin. Sun Up. New York: Lothrop, Lee, and Shepard Co., Inc., 1949.

25 pp./ages 3-5

PLC

This is a story about a very hot summer day on a farm that ends with a cooling thunderstorm.

Tresselt, Alvin. Timothy Robbins Climbs the Mountain. New York: Lothrop, Lee, and Shepard Co., Inc., 1960.

28 pp./ages 5-8

PLC

Some city boys plan a hiking trip up a mountainside.

Tudor, Tasha. Five Senses. New York: Platt & Munk, 1978.

12 pp./ages 3-5

PLC

Using the senses on the farm in every season.

Turkle, Brinton. The Fiddler of High Lonesome. New York: Viking Press, 1968.

45 pp./ages 4-8

PLC

The Fogles are always fighting and shooting the "varmints". When the lonesome fiddler comes to stay with his only kin, he's disturbed by the Fogles' ways, and eventually must leave. This book deserves a careful reading to do justice to the expressive language.

Udry, Janice May. The Sunflower Garden.
New York: Harvey House, Inc., 1969.

40 pp./ages 3-8

PLC

A young Indian girl raises sunflowers for her tribe while her father is occupied only with his sons' activities. She saves her youngest brother from a rattlesnake. This deed awakens her father's appreciation of her, equal now to his value of his sons.

Udry, Janice May. A Tree is Nice. New
York: Harper & Row, 1956.

30 pp./ages 3-8

PLC

Trees give us a shady place to rest.
They give cats a hiding place when dogs are
nearby. Trees are nice!

Ulmer, Mary and Beck, Samuel E. Editors.
Cherokee Cooklore. Cherokee, North Carolina:
Museum of the Cherokee Indian, 1951.

72 pp./ages 4-adults

The first forty pages of this booklet could be read to young children. In words and photographs, a Cherokee woman tells how to make bean bread. The remainder of the booklet contains recipes from various Cherokee sources. Included are recipes for preparing dried apples, leather breeches, groundhog, yellow-jackets and much more.

Ward, Lynd. The Biggest Bear. Boston:
Houghton Mifflin Company, 1952.

85 pp./ages 3-8

FF/PLC

Johnny is embarrassed that all the neighbors have bear hides drying on their barns, but his family doesn't. He vows to get a bear. He does, but he doesn't shoot it. Instead it becomes Johnny's pet and creates havoc in the neighborhood. Finally, Johnny realizes he must shoot the bear and sets out to do it. Johnny and the bear both get caught in a bear trap set by the people from the zoo. Now Johnny and his bear are both happy. Large illustrations.

Welber, Robert. Frog, Frog, Frog. Pantheon Books. 1971.

31 pp./ages 3-8

PLC

Christopher tries to catch a frog and a toad. No luck! Finally, he sees them with their babies, and runs home to tell his mother. He says, "I didn't catch any. It would have ruined their jump."

Wildsmith, Brian. Hunter and His Dog. Oxford: Oxford University Press, 1979.

29 pp./ages 3-8

PLC

A young hunting dog refuses to retrieve ducks for the hunter. Instead, the dog gathers all the injured to an island. The

dog takes them bread and tries to nurse them back to health. The hunter discovers this and joins in the nursing effort.

Wildsmith, Brian. The Little Wood Duck.
New York: Franklin Watts, Inc., 1973.

29 pp./ages 3-8

PLC

Beautifully illustrated story about a wood duck and her babies. All of them learn quickly to swim, except one, who only moves in circles. Despite scoldings and teasing, he does not change. A wise owl finally points out the reason for his unusual swimming -- one of his webbed feet is larger than the other.

Wildsmith, Brian. Squirrels. New York:
Franklin Watts, Inc., 1974.

29 pp./ages 3-5

PLC

A beautifully illustrated book about squirrels that includes interesting facts about their habits. This is an excellent book for city nature study, as squirrels are readily available for observation.

Wong, Herbert H. and Matthew F. Vessel.
Where Can Cattails Grow? Reading, Massachu-
setts: Addison-Wesley Publishing Company,
Inc., 1970.

40 pp./ages 7-8

PLC

A city child goes vacationing in the country and brings back some cattails. Authors discuss various environments and their suitability for growing cattails.

Yolen, Jane. All in the Woodland Early.
Cleveland: William Collins Publishers,
Inc., 1979.

23 pp./ages 3-6

PLC

A woodland creature ABC book. The words are set to a bouncy tune, notated at the end of the book.

Yolen, Jane. Milkweed Days. New York:
Thomas Y. Crowell Company, 1976.

28 pp./ages 4-8

PLC

This is a fine book to follow summer experiences with milkweed pods. Beautiful black and white photographs illustrate a young boy's summer experiences with nature. He saves a milkweed pod to remind him of summer when winter comes.

Zemack, Margot. Hush, Little Baby. New York: E. P. Dutton & Company, Inc., 1976.

26 pp./ages 3-8

PLC

Illustrated version of the popular folk song. Musical notation is included at the end of the book.

Zolotow, Charlotte. River Winding. New York: Thomas Y. Crowell, 1970.

34 pp./ages 5-adults

PLC

These poems, of nature and friendship, have a relaxing rhythm that would be suitable for reading during class rest periods.

Films for Adults

These 16mm film reviews are coded for your convenience.

FF = Frank Foster Library
PLC = Public Library of Cincinnati
and Hamilton County

Other films on Appalachia are available from both libraries. Please consult them for further information.

In The Good Old Fashioned Way

29 Minutes/Adults
Color

FF

Experiences at Old Regular Baptist Churches give a feel for the old fashioned approach to religion and mountainfolk socializing. Filmed in 1973 by Appalshop.

Music Fair

15 Minutes/Adults
Color

FF

The Appalachian people's own music fair shows a diversity of musical styles.

The Newcomers

25 Minutes/Adults
b/w

PLC

Positively portrays the Appalachian migrants who came to Cincinnati. Discusses why they came and the difficulties they encountered once here. Focuses on the church's role in reaching out to these newcomers. Produced by the Methodist Church.

Strip Mining In Appalachia

29 Minutes/Adults
b/w

FF

This film heightens one's awareness of the use, or misuse, of the Appalachian hills.

What Right Has A Child?

15 Minutes/Adults
Color

PLC

This film, narrated by Alistair Cooke and several children, was produced by the United Nations. This is an excellent source for parent/teacher education. Graphic photographs and children's art illustrate this film.

Films for Children

All of these 16mm children's films are available from the Public Library of Cincinnati and Hamilton County. Please consult their most recent film catalogue for other films. The Public Library also has a filmstrip collection and catalogue.

Adventures of a Baby Fox

13 Minutes/Ages 6 and up
b/w

PLC

This story in rhyme concerns a precocious fox exploring his habitat. The nature photography is outstanding, but a scene of a bird eating its prey may upset sensitive children.

A Badger's Bad Day

12 Minutes/Ages 3 - Adults
b/w

PLC

A badger's sense of smell is altered after a close encounter with a skunk. Consequently, his meal hunting is hampered. Often humorous; occasionally suspenseful. The film includes raccoons, rabbits, foxes, a possum and a ground squirrel.

Carrot Nose

9 Minutes/Ages 4 - Adults
Color

PLC

Grandma's farmyard is a great place to build a snowman, named Carrot Nose. During the night, the snowman's nose disappears. The grandchildren discover some hungry bunnies to solve the mystery.

Changes, Changes

6 Minutes/Ages 3 - Adults
Color

PLC

Two wooden figures find multiple uses for blocks. A delightful animated film, adapted from Pat Hutchin's book. All musical instrumentation is done on wooden instruments.

Chick chick chick

13 Minutes/Ages 3 - Adults
Color

PLC

A wonderful film which gives a chick's eye view of a farm. Barnyard sounds, bluegrass and electronic music add to the joy of this movie. Suspense is added throughout the movie via flashbacks of a hatching egg.

Country Mouse & City Mouse

8 Minutes/Ages 5 - Adults
Color

PLC

This animated film shows a country mouse visiting his city cousin. The dangers of

the city prove to be too much for him, so he returns to the simpler life of the country.

The Cow

10 Minutes/Ages 3 - Adults PLC
Color

A child visits the cow pasture. She watches as the cows chew grass strands, scratch themselves, swish their tails and roam the fields.

A newborn calf staggers to its feet for the first time.

Gray Squirrel

10 Minutes/Ages 5 - Adults PLC
Color

The progress of baby squirrels from the time of birth is shown in this film. We can watch them learn to climb, jump and play. Other forest creatures are shown (rabbit, box turtles, and fox).

Horse Farm

15 Minutes/Ages 6 - Adults PLC
b/w

Horses of all kinds are in this film. Sturdy work horses are shown in action. Pleasure horses are described.

Pigs

11 Minutes/Ages 3 -Adults
Color

PLC

A day in the lives of some pigs. Great close-up shots of pigs eating, sleeping, snorting and nursing.

Rainshower

15 Minutes/Ages 3 - Adults
Color

PLC

A summer storm blows up over country and city. Instrumental background. Shows people, animals, plants, spider, etc. going about their day in the rain.

Uncle Jim's Dairy Farm

12 Minutes/Ages 6 - Adults
Color

PLC

This film, produced by the National Dairy Council, relates the story of a middle class child who visits his uncle's large, successful dairy farm. Shows the workings and lifestyle of a modern farm.

Recordings

Hundreds of recordings reflective of the Appalachian culture are available at the Public Library of Cincinnati and Hamilton County. The Frank Foster Library also houses a record collection. The following recording reviews provide a sampling of the discs available.

American Folk Songs for Children

Pete Seeger

Folkways

FC7601

Children/Adults

This recording captures the great spirit of "Bought me a Cat" and "Clap your Hands".

American Tall Tales, Davy Crockett

read by Ed Begley

Caedmon

TC1319 vol. Two

Children over 5/Adults

PLC

Tales of Davy Crockett from Tennessee. Includes delightful exaggerations about Davy choppin' trees ten feet thick and grinnin' even when his "grin muscles were gettin' tired". He could grin the bark off of trees. He planted his garden by shootin' his seeds into the ground.

Animal Folk Songs for Children

Peggy Seeger

Folkways

FC7051

Children/Adults

FF/PLC

Peggy Seeger sings selected tunes from her mother's book of the same name. Includes "Oh, Blue" and "Mister Rabbit". "Peep Squirrel" would be a good movement song for children.

Appalachian Clog Dancing and Big Circle Mountain Square Dancing

Glenn Bannerman

Activity Records

AR-53

Adults

FF/PLC

A teacher enrichment record. Simple instructions can make a clogger out of most anyone. Music is played by the Blackhawk Bluegrass Band.

Appalachian Dulcimer Music

Edsel Martin

Southern Highland Handicraft Guild

PRP33431

Children/Adults

PLC

This easy listenin' dulcimer music is backed up by Billy Edd Wheeler's guitar. Can be ordered from:

Southern Highland Handicraft Guild

15 Reddick Road

Asheville, North Carolina 28805

Appalachian Green Parks Project

Mus I Col, Inc.

Ohio Arts Council

#102256

Children/Adults

PLC

Newer and traditional Appalachian folk ballads. Features vocals with mountain instruments. Early childhood programs which have rest/nap periods could utilize some sections of this recording to relax the children. Can be ordered from:

Robert Winters

Ohio Valley Theatre, Inc.

P. O. Box 303

Athens, Ohio 45701

British Traditional Ballads

(Child Ballads)

in the Southern Mountains

Jean Ritchie

Folkways

FA2302

Adults

FF

Songs of historical importance to Appalachian music.

Children's Songs and Games from the Southern Mountains

Jean Ritchie

Folkways

FC7054

Children/Adults

FF

Includes the traditional "Go In and Out the Window". "Fiddle-I-Fee" would delight all ages. "Kitty Alone" could make a great flannelboard song.

Golden Slumbers - Lullabies

Books-Records, Inc., 222 E. 46th. St., N.Y.

Caedmon

CDL51399

Children/Adults

PLC

Collection sung by Pete Seeger, Jean Ritchie and others. Relaxing tunes including "Prettiest Boy in the Country", "Dance to Your Daddy", "All the Pretty Little Horses", "Hush Lit'l Baby", "By 'm By".

How Can I Keep from Singing?

John McCutcheon and friends

June Appal

003

Children/Adults

Hammer dulcimer medley is a highlight of this recording. Includes traditional tunes performed by this enthusiastic musician.

Koussevitzky Conducts Copland Appalachian Spring

RCA

AVMI-1739

Children/Adults

PLC

Appalachian Spring was written for a Martha Graham ballet in the early forties. Mountain folksongs are woven into the piece. The Shaker hymn, "Simple Gifts", is blended into the work.

Let's Make Music
with John Langstaff

EMI Records, Conversa-phone Institute, Inc.
N. Y.

SS503

Children/Adults

PLC

Includes Jean Ritchie's "Go Where I Send Thee", the play party tune "Ol' Dan Tucker", "Over in the Meadow", "The Swapping Boy", and "Frog Went A Courtin'". Orchestrated adaptations with baritone and children's chorus.

Marching Across the Green Grass and other
American Children Game Songs

Jean Ritchie

Folkways

FC7702

Children/Adults

PLC

"Train A-Comin'" reminds us of times we've waved at trains, longing to be in the caboose.

The Mountain Dulcimer Instrumental Album

Kevin Roth

Folkways

FS3570

Children/Adults

PLC

Roth, a contemporary dulcimer artist, is both an instrumentalist and composer. His innovative techniques are displayed on traditional Mountain tunes as well as on Judy Collins and Lennon and McCartney.

Mountain Music Played on the Autoharp
Mike Seeger recording the Old Masters
Folkway
FA2365
Children/Adults PLC

This recording would be fine to use after young children have been introduced to an autoharp. Occasional mouth-harp, banjo, guitar, and voice. Otherwise, it is music of the autoharp.

Old Timey Songs for Children
New Lost City Ramblers
Folkways
FC7064
Children/Adults FF

Song of Jennie Jenkins could be used to teach color in a fun way. "Hop High Ladies", "Rabbit Chase", and "Old Bell Cow" are absolutely marvelous.

Some Mountain Tales About Jack
told and sung by Billy Edd Wheeler
Spoken Arts, Inc., New Rochelle, N. Y.
10801
SA1113
Children/Adults PLC

Delightful introduction to Jack Tales. Younger children will enjoy "Jack Goes A-Swappin'" as Jack borrows a bag of gold 'cause times are hard. Then he swaps it for a horse who bucks him off. So he swaps it for a cow. And so on, until at the end he hardly has the time of day.

Songs for Singing Children
John Langstaff with children
Conversa-Phone
SS-504
Children/Adults

PLC

Many Appalachian songs are included in this collection. Especially appropriate for young children are "The Jackfish", "Mockingbird", "Shady Grove" and "What'll We do with the Baby?" Includes some play party games such as "Here Comes Sally Down the Alley".

Songs to Grow On
Woody Guthrie
Folkways
FC7675
Children/Adults

PLC

Guthrie's delightful play with language makes this album fun for all. "Come on a tip-toe, come on a hip-skip, come see!" and hear this recording. Teachers of young children will surely find a song for any part of the day.

Spoons
Joe Jones and Cal Kowal
Children/Adults

FF

A record and book set. The book describes the colorful spoon player from Cincinnati. Text would not be appropriate for the young child. The record has four tunes played on the spoons. Their rhythms would lend themselves to a movement activity with young children. (typing, trains, etc.)

This is Jimmie Rodgers

Jimmie Rodgers

RCA

VPS-6091 (e)

2 record set

Adults

FF

Includes some of Rodgers' greatest songs.
Yodeling tunes and blues.

...til we meet here again, or above

The Hot Mud Family

Vetco

LP501

Children/Adults

FF

Nice introductory recording for the country sound. Some with vocals, some band alone.

The Wind That Shakes the Barley

John McCutcheon

June Appal Recording

JA014

Children/Adults

PLC

This album displays, in McCutcheon's words, "the many moods of the dulcimer". The "Carter Store Medley" is particularly inviting.

With Young People in Mind

Richard Dyer-Bennet 1958

Dyer-Bennet Records, P. O. Box 235,

Woodside 77, N. Y.

Children/Adults

PLC

Lilting tenor sings with guitar. Collection includes "Aunt Rhody", "Frog Went

A-Courting", and a play party song called "I went out one morning in May". Some poetic nonsense from North Carolina in "Buckeye Jim". A Leadbelly song, "Green Corn", has a delightful tune.

Resource Guide

Appalachian Artisan's Guild

c/o Robert Fanning
2533 Gilbert Avenue
Cincinnati, Ohio 45206
Phone: 513/559-1704

Over 40 Appalachian artisans have their work in this shop. Wooden toys, household items, and rag rugs are available. Write for a free price list. Include a self-addressed, stamped envelope.

Appalachian Festival

c/o Appalachian Community Development
Association
Box 996
Cincinnati, Ohio 45201
Phone: 513/381-3219

Nearly 100 Appalachian craftspeople display their work at this spring event. Educational tours are provided with prior registration. Write for dates and information.

The Appalachian Shop by MATCH

c/o Phyllis S. Hanna
Mall at Lexington Center
410 W. Vine Street
Suite 175
Lexington, Kentucky 40507
Phone: 606/252-5420

This regional craft co-op consists of 26 craft groups. Send a stamped envelope for their catalogue.

Appalachian Volunteers, Inc.

c/o John
1010 Boston Post Road
Darien, Connecticut 06820

This group is a non-profit organization that provides an outlet for the sale of Appalachian handcrafts, including pot holders, placemats, patchwork accessories, hand loomed rugs, quilts, and wooden wares. Crafts from over forty cooperatives and thirty-seven individuals of eight of the Appalachian states. Groups may sponsor crafts fairs via this organization. No brochures. Write for further information.

Appalshop

c/o Laura Schuster
Box 743
Whitesburg, Kentucky 41858
Phone: 606/633-5708

Appalshop produces films on Appalachia for sale or rent. Their recordings capture the Appalachian spirit. They have a traveling

theatre group. Mt. Review, a quarterly magazine, can be ordered for \$6.00 a year. Write for free film and record information.

Berea College Student Craft Industries

c/o Log House Sales Room
Berea, Kentucky 40404
Phone: 606/986-9341

Quality mountain gifts, many suitable for use in early childhood classrooms. Pictorial catalogue lists mushroom tops, puzzles, carved animals, and whimsy diddles. Stuffed toys include ducks, hens, frogs, and turtles, among others. Turtle and chicken beanbags are available. Send for catalogue.

Carolina Mountain Arts and Crafts

c/o Vesta King
Box 573
Murphy, North Carolina 28906
Phone: 704/644-5688

This non-profit craft co-op has wooden jigsaw puzzles, stuffed or wooden toys and dolls, carved animals and birds. Cost of their \$1.00 catalogue will be deducted from your first purchase.

Children's Museum of Oak Ridge

c/o Selma Shapiro
Box 3066
Oak Ridge, Tennessee 37830
Phone: 615/482-1075

The Children's Museum offers a variety of educational services. For printed information regarding their Appalachian exhibits or courses, contact Selma Shapiro or Jim Stokely.

Community Craft Co-Op

c/o Sharon Fields
Route 1
Clinton, Tennessee 37716
Phone: 615/494-9854

Traditional wooden toys, cornshuck dolls and woven goods. Send \$.25 for a catalogue.

Council of Southern Mountains Bookstore

c/o George Brosi
CPO 2106
Berea, Kentucky 40403
Phone: 606/986-3187

This bookstore has books, records, pamphlets, magazines, and films to sell. Send \$1.00 for their catalogue/bibliography.

Country Boutique

c/o Dorothy Arrington
Box 472
Marshall, North Carolina 28753
Phone: 704/649-3231 or
704/689-2050

Country Boutique is a non-profit craft co-op. They offer pillows, toys, wood carvings and baskets. Upon receipt of a self-addressed, stamped envelope, they will mail you a price list.

Dairy Council of Cincinnati

c/o Suite 214
801 West Eighth Street
Cincinnati, Ohio 45203
Phone: 513/651-3636

Nutrition workshops and classroom materials are available through the Dairy Council. Butter churns are available on loan. A \$3.00 deposit is required. Churns must be picked up and returned by the borrowing party.

David Appalachian Crafts

c/o Mary A. Pineau
General Delivery
David, Kentucky 41616
Phone: 606/886-2513

Appalachian crafts are demonstrated and sold in this center. Sewn items, woodworking, and leathercraft are displayed. Send \$.25 or a self-addressed, stamped envelope for their catalogue.

Deepwood Crafts Gallery

c/o Penny Henry
137 E. Pitt Street
Bedford, Pennsylvania 15522
Phone: 814/623-9175

This gallery has works of artists from most of the Appalachian states. Brochures are available.

The Elements Pottery and Crafts

c/o Andre Brousseau
629 N. Third
Danville, Kentucky 40422
Phone: 606/236-7467

This family studio creates wood, textile, and clay crafts. Mail them a self-addressed, stamped envelope and one of the Brousseaus will send a free price list.

Green River Dulcimers

c/o Bill Walker
Elkhorn, Kentucky 42733
Phone: 502/465-3274

Mountain and hammered dulcimers are made here. Books and records are offered. A free catalogue is sent on request.

Holston Mt. Arts and Crafts Co-Op

c/o Jinny Menerick
279 E. Main Street
Abington, Virginia 24210
Phone: 703/628-7721

Soft toys, cornshuck dolls, wood carved animals and pillows are available. No catalogue.

John C. Campbell Folk School

c/o Esther H. Hyatt, Director
Route 1
Brasstown, North Carolina 28902
Phone: 704/837-2775

The Folk School offers classes for adult education in crafts, homesteading, folk dance and music. Their retail craft shop stocks many crafts including woodcarvings, wooden trays, stools and tables. A free brochure is available describing classes. Send \$1.00 for a retail craft catalogue.

Ledford's Musical Instruments

c/o Homer C. Ledford
125 Sunset Heights
Winchester, Kentucky 40391
Phone: 606/744-3974

Homer's handmade instruments (including his own invention, the dulcitar) are popular throughout the region. Most of Homer's instruments combine black walnut and white pine. Contact him for a free brochure and price list.

Red Bird Mission Crafts

c/o Ed Ehresman
Beverly, Kentucky 40913
Phone: 606/337-3300

Stuffed animals, quilts and toys are sold here. Send \$1.00 for a catalogue.

Urban Appalachian Council

c/o Michael Maloney
1015 Vine Street
Cincinnati, Ohio
Phone: 513/421-2550

UAC provides a speaker's bureau, media

center and training program. They will respond to inquiries about courses available in Appalachian studies.

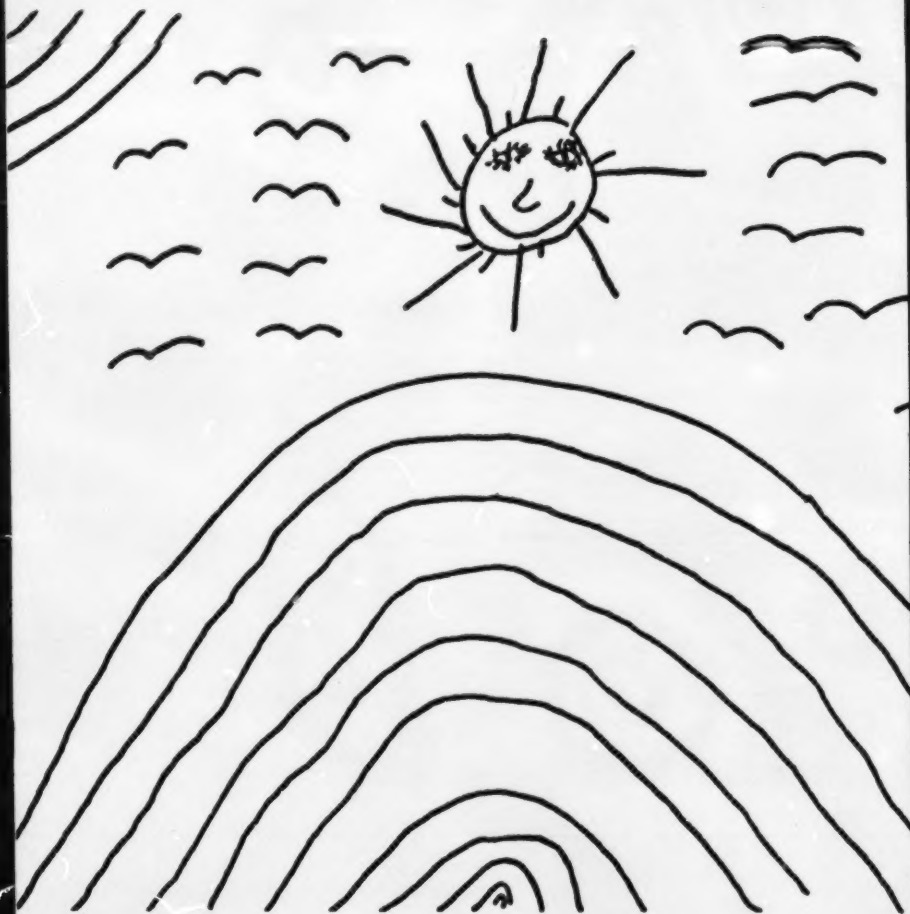
The Frank Foster Library, housed in the offices of UAC, contains many resources for the early childhood teacher. Literature for children and adults, tapes, recordings, films and video tapes are available for loan. Periodicals and articles are included in the collection, as well as a laminated picture file.

UAC staff person, Lilly Marge Kelly, has established a storytelling program which is available to schools.

Yesteryear Toy Company

c/o Marcy Marble
Route 214 South
Charleston, West Virginia 25332

Delightful stomper dolls, alias limberjacks, are available. Handcrafted, old-fashioned toys from Europe. Send \$.75 for a catalogue and price list.



Zoe Miller
7 years
Children's Meeting House